GLOVE MAKING

By Isabel M. Edwards

PITMAN'S CRAFT-FOR-ALL SERIES

GREY KID. DESIGN OF THIN LEATHER APPLIQUÉ
Size 6½
See page 80

PRACTICAL GLOVE MAKING

BY

ISABEL M. EDWARDS

LONDON
SIR ISAAC PITMAN & SONS, LTD.
1934

SIR ISAAC PITMAN & SONS, LTD.
PARKER STREET, KINGSWAY, LONDON, W.C.2
THE PITMAN PRESS, BATH
THE RIALTO, COLLINS STREET, MELBOURNE

ASSOCIATED COMPANIES
PITMAN PUBLISHING CORPORATION
2 WEST 45TH STREET, NEW YORK
SIR ISAAC PITMAN & SONS (CANADA), LTD.
(INCORPORATING THE COMMERCIAL TEXT BOOK COMPANY)
381–383 CHURCH STREET, TORONTO

PRINTED IN GREAT BRITAIN
AT THE PITMAN PRESS, BATH

PREFACE

THE present book has been prepared in response to a demand for something fuller and more completely illustrated than the two smaller handbooks previously printed in my name. My one great object has been to help my fellow workers to make gloves which will prove a pleasure when finished. Knowing that this result could only be attained by scientific patterns, I have not rested satisfied with general appreciation alone, but have had the satisfaction of seeing my pupils turning out gloves which vied with those of the highest professional standard. I venture to think this result is confirmed by the illustrations of the gloves they have made.

I should like to take the opportunity this page affords to thank all the workers whose gloves are shown, not only those who have never failed to give me their support on every occasion, but those also who are here showing some of their efforts in glove making for the first time—as in the Frontispiece and Plates 14, 25, and 27. I know these workers will pardon me if, in the interests of the craft, I take advantage to "point the moral," and when describing the methods of construction of each illustrated glove, point out any slight faults or suggest where slight improvements could be made to ensure perfection.

I. M. E.

CONTENTS

CHAP.		PAGE
	PREFACE	v
I.	GLOVING LEATHERS	1
II.	PATTERNS	4
III.	GENERAL METHOD OF MARKING	10
IV.	GENERAL METHOD OF CUTTING	14
V.	SEAMS AND STITCHES	15
VI.	NEEDLES, THREADS, PRESSING, ETC.	19
VII.	KNOTS	21
VIII.	BACK LINES OR POINTS	22
IX.	METHOD OF CONSTRUCTION, HAND AND MACHINE	25
X.	INSTRUCTIONS FOR WASHING AND CLEANING GLOVES	26
XI.	FURS	28

FOUR SERIES

(All Gloves for Men, Ladies, and Juveniles)

SERIES		
1.	UNLINED GLOVES, WITH STANDARD THUMBS, ROUND (NIPPED) SEAMS	30
2.	LINED GLOVES, WITH FUR, FLEECY LAMBS' WOOL, STOCKINETTE	54
3.	FUR BACK GLOVES, LINED FUR, ETC.	60
4.	SPORTS AND FANCY GLOVES	72
	INSTRUCTIONS FOR MOCCASINS AND SWISS BAGS	86

ILLUSTRATIONS

PLATE		PAGE
1.	*Frontispiece* (Inset)	
2.	Patterns of Minus, True, and Extension (Chapters II and III)	5
3.	Skin with Patterns Laid On (*black-and-white inset*)	*facing* 10
	STANDARD UNLINED	
4.	Standard Pattern Pieces	31
5.	Cutting Finger Lines	33
6.	Thumb	35
7.	Fourchettes	39
8.	Quirk	40
8A.	Quirk	41
9.	Men's Slip-on	43
10.	Juvenile Slip-on	44
11.	Men's Button	45
12.	Boys' Button (lined)	46
13.	Buttonhole Construction	47
14.	Ladies' Motor Palm Gauntlet	49
15.	Girl Guide Officer's	50
16.	Elastic	52
	LINED	
17.	Men's Motor, Lined Fur	55
18.	Ladies' Visiting Ross-shire	56
19.	Mitt	58
	FUR BACK	
20.	Men's Motor, Slip-on (Type I)	61
21.	Ladies' Visiting (Type I)	63
22.	Juvenile (Type VII)	65
23.	Men's Cuff Gauntlet (Type II)	67

Sport, Etc.

PLATE		PAGE
24.	Hunting	73
25.	Golf	75
26.	Motor, Wool Sheep	76
27.	Garden and Hedging	77
28.	Housemaids'	78

Fancy

29.	Paris	81
30.	Threaded, Strap, Thonged	83
31.	Flat-seamed Ross-shire	84
32.	Moccasins	87
33.	Swiss Bag	89

PRACTICAL GLOVE MAKING

CHAPTER I

GLOVING LEATHERS

THE names under which gloving leathers are sold are legion, since leathers made from the same skins are often given different trade names, according to the methods of preparation employed by the various manufacturers. The leathers referred to here are those which the writer has found, after considerable experience both of manufacture and supply, are actually being used by workers making their own gloves.

" Chamois " in its natural shades, cream and yellow, ranks easily first. For this leather we are indebted to the homely English sheep or lamb. To obtain chamois leather the skin, after the removal of the wool, is subjected to a " splitting " process, by which two complete " skins " are obtained from the same " pelt." The inner half, taken from next the flesh, and containing practically all the skin's strength, is now known as a " lining." This lining is subjected to a somewhat lengthy treatment with cod oil, ultimately emerging as " crust chamois." Only the best of these skins are suitable for gloving work.

Once the skin has been passed for gloving, it can be finished on the flesh or on the grain side. The flesh side, or " flesher," has the advantage of permitting

generally a stouter substance, and is almost invariably used in hunting gloves. Grain chamois possesses a closer texture, and makes perhaps the finest gloves, though it must be admitted that the very tightness of nap which gives the attractive appearance does render imperative a more thorough washing, in order to remove all traces of dirt, than in the case of the more loosely textured flesher.

Chamois skins are offered not only in the natural shades, but also as coloured fleshers, as " Wear-clean " or " Unsoilable " suedes. These are grain-finished skins, to which pigment colouring has been applied. They are in considerable demand in the light flesh, beige, and putty shades, to which this production especially lends itself. The justification for the terms " Wear-clean " or " Unsoilable " lies in the fact that the tightness of the nap tends to resist rather than admit the dirt. When eventually the gloves require treatment, dry cleaning is generally to be recommended.

" White Washable " is made from the same skin as chamois, but the base of this leather is formaldehyde (formalin) instead of cod oil. To obtain this leather satisfactorily a *most* exclusive selection of skins is necessary, since its nature is to show up every conceivable defect.

" Crème Washable," a light leather of remarkably fine texture, is actually a white washable that has been delicately tinted.

For chamois, whether in natural or colours, white or crème washable, the same glove pattern is employed. For stouter or firmer leathers allowance is made in the cutting of the patterns.

In these heavier gloving leathers, generally the *whole*

skin is employed, though in the case of "Degrains" the actual grain is removed, to allow of more suppleness and "stretch," and also to give the gloves a warmer feel to the hands.

One of the most popular leathers, especially for men's wear, is that sold as "Cape Tan," "Nappa," or "Oak Grain." A good proportion of these skins actually comes from Cape (South African) sheep.

"Dogskin" is a leather of similar type, made from a good quality sheep or lamb, whilst "Gloving Lambs" —somewhat similar—are an inexpensive type of leather finished either for grain or flesh (suede) use. These are dressed by a "combination tannage," a mixture of bark or bark extract (vegetable) and alum (mineral) being employed. These gloving lambs are in considerable demand for girl guides' or for cycling gloves.

The "Degrains" are a superior type of suede leather, the "nap" being worked up on the flesh side and the grain being removed. The highest grade are made from Arabian hair sheep, but good results are also obtained from skins hailing from the Cape, Spain, etc. Degrains provide a satisfactory substitute for reindeer, antelope, and other varieties of leather whose price places them beyond the reach of the majority of glove makers.

In conclusion, mention should be made of an attractive grain finished and often washable leather, made from Persians (East India sheep). The leathers arrive in this country in the "crust" state, having already undergone a native tannage of *turwah* bark. A certain amount of the original tannage having been stripped out, the skins are then re-tanned and dyed, the re-tanning giving a waterproofing effect in the case of the washable types.

CHAPTER II

PATTERNS

(*Minus, True, and Extensions of Size* $6\frac{1}{2}$)

EXTENSIONS. Since but few skins cut the required or "true" size of the glove, it is wise to leave to your skin merchant the decision as to which pattern best suits the texture and tightness of the skin employed, simply stating the size of your usual glove. A hard, unstretchable skin needs a wider pattern; possibly more than one size 1X even to 4X or 5X. Certain types are sent out only with suitable extensions, such as those for fur-back, and for all lined gloves there are regulated extensions, and these are sent out according to requirements.

TRUE SIZE. Every size which has no figure beyond the true size, i.e. $6\frac{1}{2}$ or $8\frac{3}{4}$, will be found to be that exact size in inches across the knuckle.

MINUS. The narrower pattern for a soft and very stretchable skin is described as "minus" (M^2 or M^1), because it may need to be one or two sizes less than the true size, whilst the finger and thumb remain in the true size.

Success in glove making depends most of all upon the pattern being accurately and scientifically cut. After an exhaustive study of five years, spent almost entirely on designing glove patterns, I presume to offer a word of advice to those who think it possible to alter patterns. Having learnt that the laws of increase and decrease of size must be governed by a

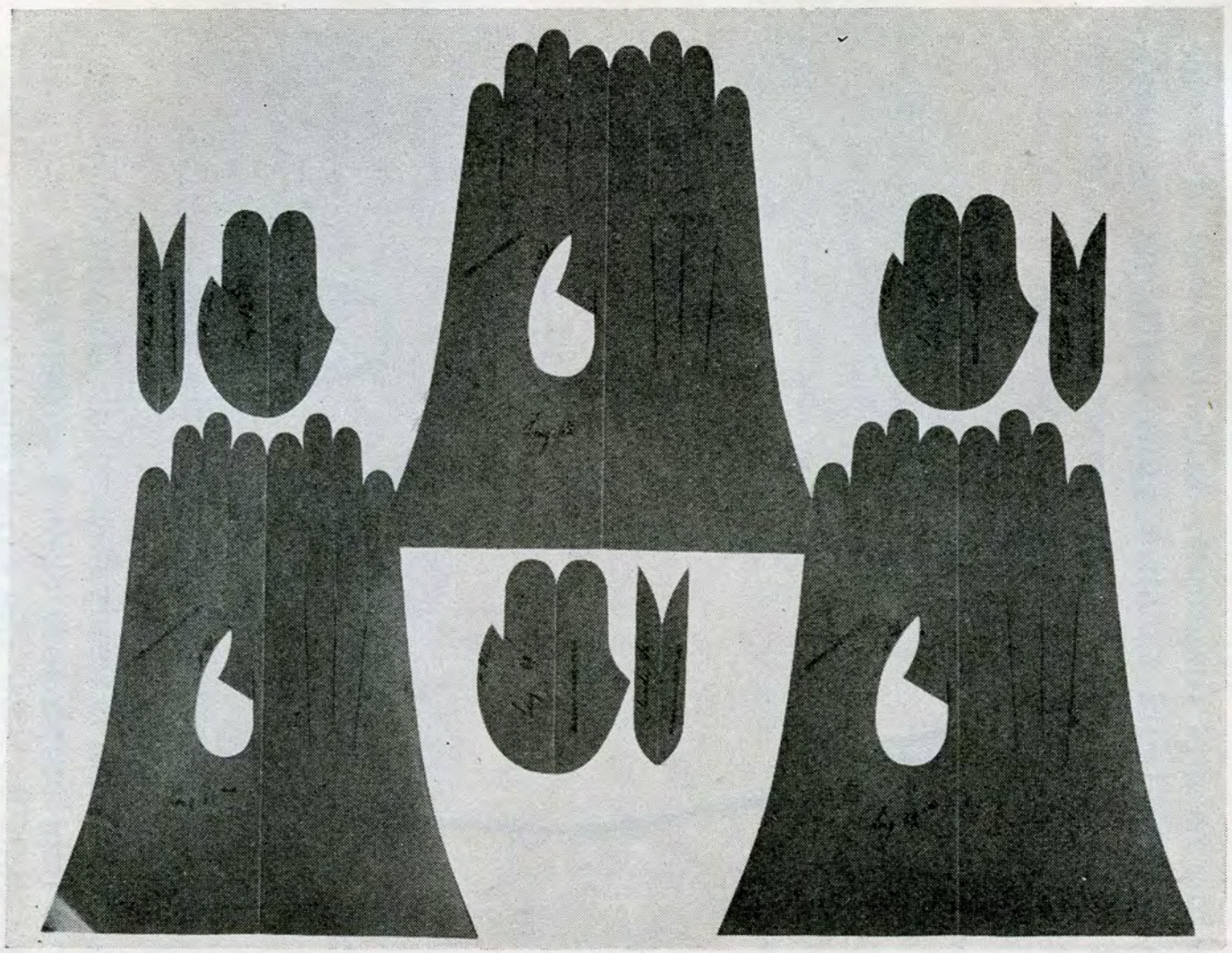
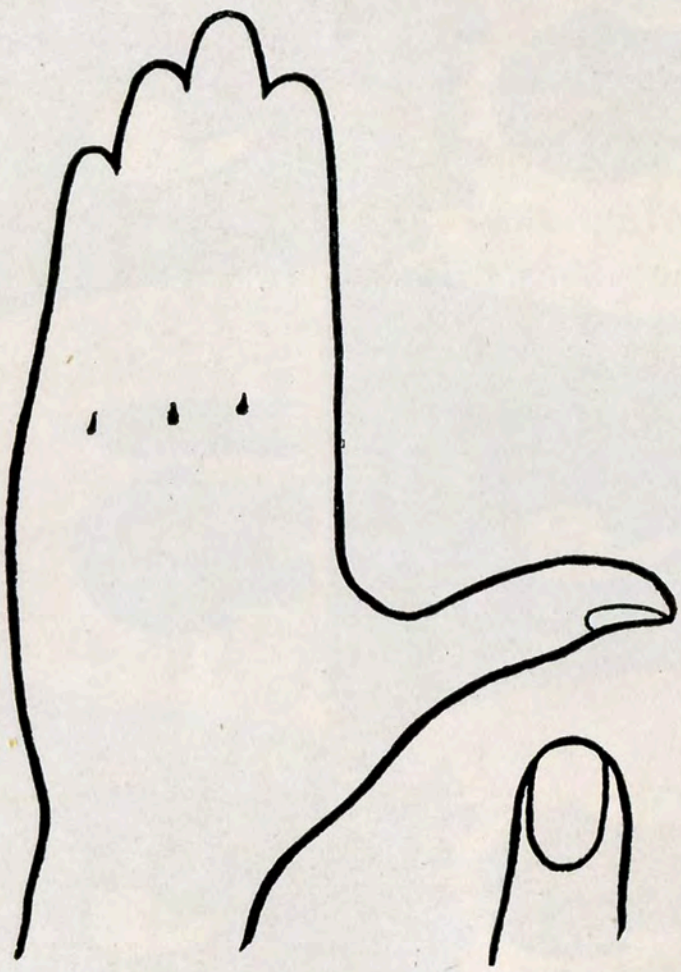


PLATE 2

SHOWING PATTERNS OF MINUS, TRUE, AND WITH EXTENSIONS

Size $6\frac{1}{2}M^2$, i.e. two sizes narrower than $6\frac{1}{2}$
„ $6\frac{1}{2}$, i.e. exact to scale
$6\frac{1}{2}$ 2X, i.e. two sizes wider than $6\frac{1}{2}$

scale, which advances or decreases by infinitesimal fractions of an inch, my advice is : *Do not try.* It is not my intention to work out instructions to cutters of patterns—that would fill a whole volume of graded mathematics and diagrams—but one reads of advice given to amateurs to alter glove patterns to " personal " fittings and to various sizes, and one has seen



the result, which is rarely successful. Buy your pattern from a firm employing skilled cutters, and it is well worth while to pay the extra small cost involved in ordering a " personal " pattern.

PERSONAL PATTERN. To obtain the outline of your hand, lay it on a paper in a straight line with your

forearm, which will obviate the fingers being relatively misplaced. The thumb must be outstretched at right angles as far as possible, to show any double-jointedness. Place the fingers close together, and draw the whole outline closely to the hand, specially marking the base of the thumb joint. Should the thumb nail be either specially wide or narrow, place it flat on the paper, nail uppermost, and draw outline, because in the first outline it has only been shown on its side. It is helpful also to know whether the bone of the thumb is thick or slender.

Important. When marking the fork of the thumb, press the pencil well down into the soft muscle to give the greatest possible length from the base of the first finger.

THUMB HOLE. Much depends upon the perfect placing of the thumb hole, and this controls the line of the tip, making it run along the top of the thumb instead of across it, which would spoil symmetry of design.

Further, the thumb piece must be scientifically proportionate to the thumb hole, and it can never set perfectly unless it is larger than the hole. If smaller—as are most of those shown to the public—it means constriction over the thumb joint, and, being untrue to form, produces a very uncomfortable result.

THUMB. All my glove patterns are classified by the style of the thumb. The name "Standard" seemed suitable for the one nearest that of the thumb most well known, namely, the "Boulton." It resembles it in so far as it is formed by a pointed tongue, which fits into a slit cut in thumb piece, but neither in shape nor direction is it the same. The standard thumb is shown

in Plates 4 to 8. It is not always necessarily finished by the short circular form of hole, as the lines can be carried down to the wrist, as in Plate 16. No other pattern designer is entitled to use this name for other thumbs. A perfect thumb must allow sufficient movement to fit a double-jointed thumb. The three following are the thumbs used in all these illustrated gloves.

The Standard. Fits into the folded pattern, Plates 1 to 16, etc.

The Streatley is that used for a mitt and one style of fur back, Types 1 and 2, Plates 19, 20, 21, and 23.

The Ross-shire (or drop shape) is adapted for several styles, both for the folded pattern, as in Plate 18, and for the separate front and back of fur back, Type VII, Plate 22.

FOURCHETTES. It is most unsatisfactory to use any but the first-grade fourchette (the name given to the side pieces of the fingers), which is not complete without the quirk. It is no more trouble to sew the quirk than to sew the bases of the other shape fourchette together. It is a point of interest to know that "quirk" is an architectural term for a return between one form of moulding to another. The word "fourchette," of course, comes from the French word for fork. During the nine years of glove teaching, I have only taught glove making with the first-grade fourchette, to the satisfaction of my pupils.

Straight Line and Only One Curve. The fourchettes shown in this book have a curve only on one side, a straight line on the other being carried up the whole length. It is a bad fault, and most unreasonable, to centre point by curving each side. The human fingers

have a curve on one side, so why shape the glove to be untrue to form ?

Long and Short Hand Patterns. These variations in length of hand have also fingers in proportionate lengths.

Permanent patterns can be obtained cut in xylonite.

CHAPTER III

GENERAL INSTRUCTIONS FOR MARKING PATTERNS

PLATE 3. Choose both the skin and the pattern suitable for your purpose and to each other—especially with regard to the hardness and softness of the former, and consequent width requisite of the latter. Lay the pattern on the skin, which must not be pulled out of its natural shape. Place the pattern on the portion where the skin is even in thickness. Hold it up against the window, and outline any poor places with a pencil (see Plate 3). Note the hand pieces or "tranks" should be placed near the centre line or spine of the animal. It is not always easy to decide this line, since sometimes the neck and legs have been cut away.

To test which way the pull goes across, place your hands in the middle of the skin and pull. It is only down the spine that the skin is firm, and there, close to each other, lay your hand pieces. Note the stretch goes *round* the hand—this is most important. It is a good plan to cut out rough duplicates of your pattern and all its parts in paper, and to lay them all on suitable places on the skin. Every part of the pattern must be cut in the same way as the hand, with the stretch going across and round the hand. At the neck, the pull is also across, but at the base of the skin, for two or three inches, the expansion or stretch is up and down.

It is useful to use this part for thongs. The legs have the stretch across, and these parts can be used for thumbs or fourchettes (note Plate 3). At the sides

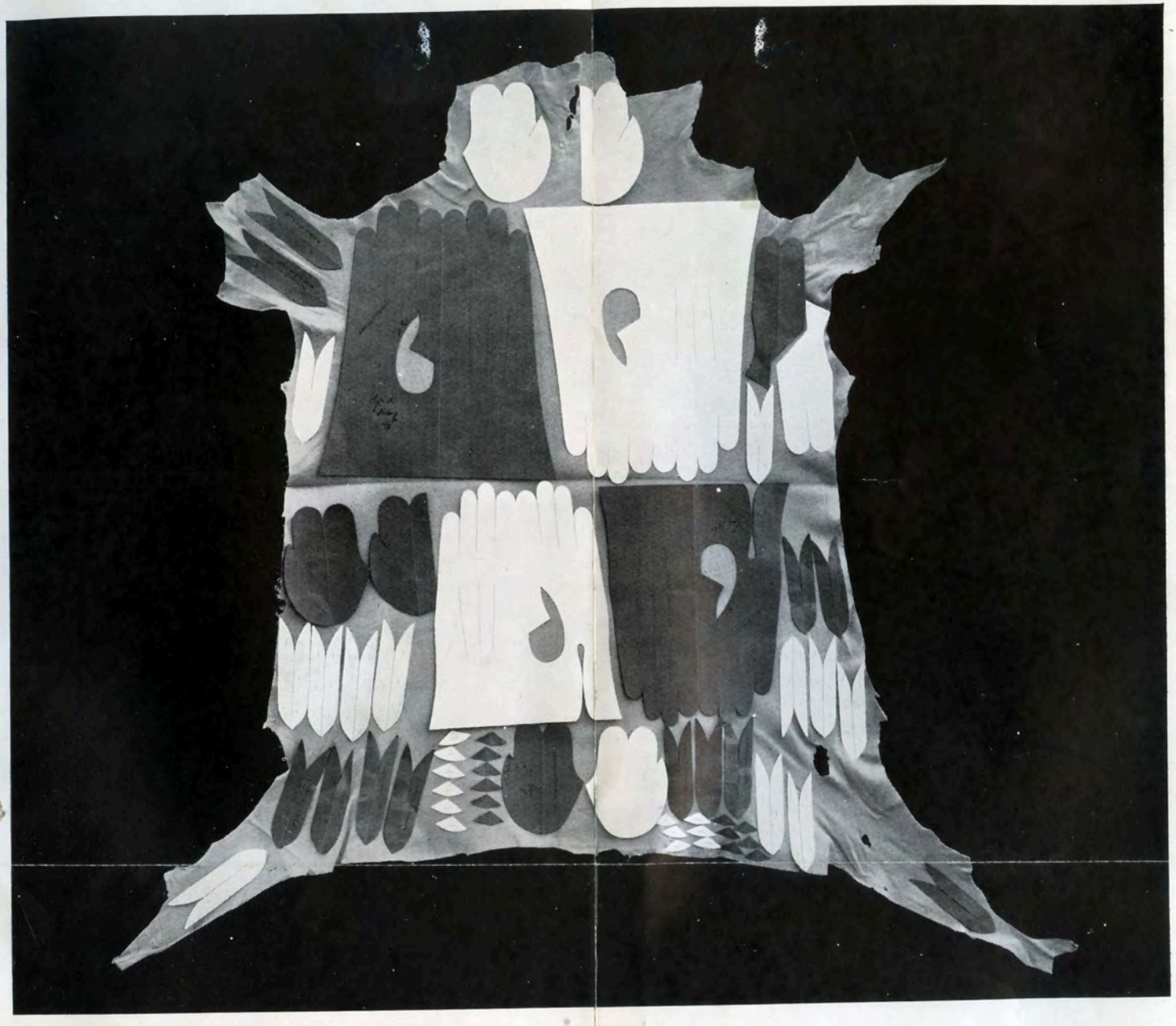


PLATE 3

Description of Plate 3

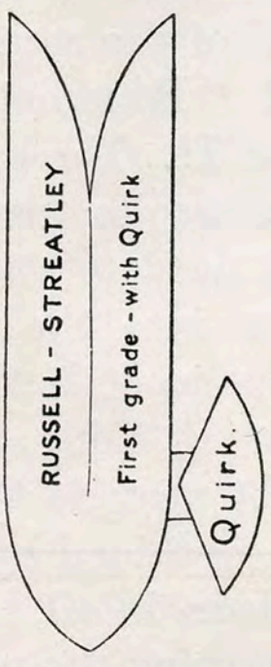
Patterns placed on whole skin (" Gobuck ")
Average size of Gobuck skin, 5 ft.
Price, 2s. to 3s. per sq. ft.

Men's Riding Glove, $7\frac{1}{2}$, 1X
Ladies' Slip-on Standard, strong winter wear, $6\frac{1}{2}$, 2X

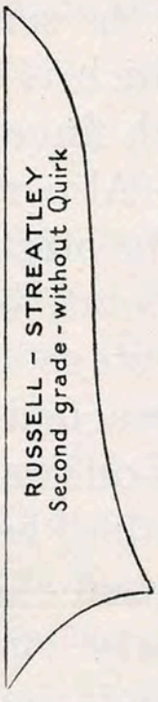
Arranged on parts of skin in suitable positions for giving the stretch across

(An alternative and probably better arrangement is that in which the quirks are reversed. See page 12)

of the skin (which is usually the thinnest part), the fourchettes can be cut from selected bits. The patterns can be placed either up or down, and should no stretch be allowed by cutting these fourchettes on the wrong way of the skin, the fingers will be of different widths, and will not stretch at the knuckles as required. If this is done to the hand piece, the effect on the fingers



THE FIRST GRADE FOURCHETTE AND QUIRK



THE SECOND GRADE FOURCHETTE—NO QUIRK

is that of the pull of a concertina, and as you try to take off your gloves the tighter and longer they become, and the gloves are rendered useless. It is fatal to cut any pattern on the wrong way. *By placing the patterns all out at once, the chance of cutting two right hands or two left, or two right thumbs or two left, may be avoided.* Only one pattern is supplied which is folded for the right hand, and after it has been cut it is turned over for the left.

It is as well to mark your pattern on the side of the skin which is to be the "right" or outside of your glove, as the colour sometimes varies. Never use a

blunt pencil or broad chalk, which would mark the cutting line too wide.

The fourchette of the first grade, being that giving the longest wear, will presumably be employed, and of these, three are required for each hand—six in all. It saves time and does not waste much skin to cut these all alike in length, for which reason only one fourchette is sent. It is very tiresome to use that variety which is sometimes sold of the same length to match each finger. (Chapter II, "Fourchettes.")

QUIRK. Also note in Chapter II. These quirks are cut with the stretch across from base to apex, not from point to point, but there is no need to cut them out until the stage of sewing them into the fourchettes has been reached, as they are apt to be lost.

SECOND-GRADE FOURCHETTE. If using this, which is inadvisable, because it cannot provide the required "give," when closing the hand, obtained by use of the quirk variety, cut out twelve pieces in all, i.e. six pairs with a pair facing each other (turning the pattern over for six pieces). The stretch must be across the fourchette also, and only good strong parts of the skin used.

MARKINGS. These must be dotted round the pattern with a finely pointed pencil if the skin is chamois. On dark skins on the grain or suede sides, a stiletto, or any fairly pointed tool can be used, also black ink, using a fountain pen. Further, tailors' chalk is very useful, as it has a fine, thin edge. On the suede side of any skin it is often sufficient to press the pattern firmly on to the skin, rubbing the edges with the hand, which will produce a good outline.

This means that the cutting must be done at once, piece by piece. Should the pencil or stiletto be drawn

too firmly along the skin, it is apt to pull it out of place. Mark especially the tips of the fingers, and firmly at the points where they separate. At the bases of the fingers place a firm dot, but do not waste time marking the lines all down. The one dot at the top of each dividing line, and the one at the base are quite enough for the present. Note that you mark the bases at the backs of the fingers $\frac{1}{2}$ in. lower than those of the inside, as on the pattern, pressing your pencil point firmly through the hole.

Dot round the thumb hole, carefully marking the topmost point on each side of it. Note that you mark the dots of the back lines of the hand before raising your pattern, as it is difficult to find those correct positions after any part of the glove is sewn (Chapter VIII). It is quite easy to hold the pattern down on the skin with one hand, whilst marking out, but at first perhaps, it is a help to place on it a weight of some sort to keep it immovable. Having lifted your pattern of the hand piece from the skin, draw a straight line with a ruler down between each finger from the dots marking the division of the fingers at the tips, to the corresponding dot at the base of each finger.

Carry these lines right up beyond the tips of the fingers, as this prevents any bulging width at the top part of the fingers. Note the two centre fingers are of equal width.

Slit of Thumb. When placing dots round thumb, be careful to note the exact end of the " slit." This word is written on the line cut in the thumb, Plate 4. It is wise to mark out the second thumb piece at once to ensure a right and a left, as well as that of the hand, and test each piece to see the " give " is across the skin.

CHAPTER IV

GENERAL INSTRUCTIONS ON CUTTING

For cutting use a large pair of scissors. When once properly sharpened, they can be kept so by drawing the edge along a piece of emery paper.

It is much easier to get a clear, straight line, cut along the sides and bases of your gloves, if you use long blades. One way to avoid jagged and uneven edges is not to close the blades of the scissors (not cutting to their points), but to use them to half their length, and then move on to begin again. This method is also much quicker. Use your long scissors to cut the dividing line between the fingers. For the finger tips, procure a pair of curved blade scissors which produce a quick clean curve.

Thumb. A serious fault when cutting the thumb is to round out the straight lines above the slit. Both sides, when folded, should run parallel with the fold. A slight carelessness in this respect is shown in Plate 6. Another common fault in cutting, which accentuates the above, results from cutting the slit longer than the width of the tongue. This means that the tongue cannot be adjusted even with a great deal of pulling, and a hole at the turn of the corner is the unfortunate result.

CHAPTER V

SEAMS AND STITCHES

ROUND SEAM (nipped or stabbed).
OVERSEWING : Streatley Stitch (S.S.), Blanket Stitch.
FLAT SEAM (inserted thumb).
COBBLER STITCH.

ROUND SEAM. It will be observed (Plates 6, 7, 8, and 9) that round seaming is employed. This name was given to me by a professional sewer, and denotes the seam made when the two edges are held or nipped together between finger and thumb, and the needle is stabbed through. Another name I have seen given to this style is " Prix." This round seam must not be confused in the mind of the pupil with carrying the thread over the edge. That is really oversewing. To sew the round seam perfectly, the two edges must never be curved round the tip of the first finger, but held firmly and straightly between finger and thumb, because the smallest curving on one side more than another will produce unevenness in the length of the seam. It is very necessary to note as you sew that the two lengths of any seam are quite equal. In some cases, it is wise to tie the seam in one or two places. The round seam is recommended for thick chamois, stout leather, and men's gloves generally, unless a seam without a ridge is required.

The seam must be of an equal distance from the edge for its whole length, and just far enough from it to give strength, and to secure it from pulling and tearing, but not allowing so wide a margin as to look

heavy. The stitches must be even and fairly large, for, should they be too small, they tear and fret the skin, and soon cause holes ; besides which the twists of the thread will tear the skin. It is surprising how large stitches are reduced to the required size by using a good strong thread, " Lustre," size 24, double, and pulling deeply into the skin. It should be possible to draw the skin up quite freely on to the thread, to test that there are no knots or twists of thread left on either side of the seam. Smooth the glove out again, and make the seam perfectly flat, not leaving it puckered in any manner, the thread being deeply embedded into the skin.

It is most difficult to make the pupil understand this art of perfect sewing, because the bugbear of puckering has been so much talked about by many teachers, who have not grasped the trick that the length of the thread left in the seam controls the length of the seam, especially after washing. The true size of the glove pattern is thus maintained. When necessary to undo any sewing, gently pull the thread backwards, and ease the head of the needle to follow.

Oversewing. The ridgeless seam is useful because it can be laid down flat after sewing and pressing out. On a stout skin it can be hammered flat with a wooden mallet, and, for the purpose of flattening the finger seams, a rod of wood with flattened end for the finger tips is useful for hammering upon (see Plate 24).

Streatley Stitch. The only stitch which I recommend as being ridgeless is the S.S., because this form of sewing holds every seam at its own length, by which I mean it never pulls out, and is quite firm (see Plates 16 and 29). An authoress is kind enough to say in her book, " It

is the nearest approach to the shop machine seam," and she learnt it from me when I instructed her by post, in fur-back glove making. It is made by passing the needle twice through the same hole. Many people work this towards them, but the best result is produced by sewing from right to left. *Note* the thread must be kept behind the needle (right-hand side) at the second stitch. It makes the horizontal stitch and then the diagonal one as it passes the thread on to the next horizontal. There is so much to write about, and so little to do. If your glove is to fit closely with this S.S., buy your true size *minus* 1, as it does not make the glove as small as it would be with the round seam.

Blanket Stitch. This is not a stitch I would generally recommend, as it has not the qualities of the S.S. It is not used on any of the gloves shown in this book.

Flat Seam or Piqué. This is worked by one size of the skin overlapping another, and it will be readily understood that the necessity for laying each side well over the other reduces the width, and an *extension* in the pattern is required. Unless one edge is allowed to overlap the under one widely, it is difficult to make a firm, strong seam. This extra width is also required in the fourchette, which is supplied on a pattern with extension. The sewing is done by back-stitching, which means that, when you take the thread back over the stitch, the needle passes under that one, and comes up beyond the next. Then pass back, filling that stitch again, along and under the one filled and the one to be worked, and repeat.

Inserted Thumb. This gives a very professional touch to a glove by flat seaming it into the hole. The rest of the glove may be quite as smart, but the flatness

round the thumb is very pretty (see Plate 29). For this purpose the usual size thumb piece is to be used, a larger one not being necessary. Either back seaming or the cobbler's stitch can be used. Piqué gives a clumsy result if employed to sew the quirks to the fourchettes.

Cobbler's Stitch. To stitch the two edges of a cuff gauntlet together, when lined with skiver or thin sheep, or for the turn up of the binding of any glove, stab along the base with a fairly long stitch. Turn and work back through the same holes, but where previously the needle came up from the under side, work down, and this will fill up each empty alternate space. It will look as if it had been worked with two needles at once, like a saddler's stitch. It has the appearance of machine stitching. It will be useful to work like this round a buttonhole or thumb, as it keeps the edges flat. Further, it has the advantage of both sides having the same stitch. Do not, of course, use a glover's needle here, nor anywhere where the needle passes twice through the same hole.

Machining with Threadless Needle. For successful even stitching round a cuff gauntlet, for any binding, back points on thick unyielding skin, or round the hole of an inset thumb, this idea is most useful. Carry the cuff gauntlet or part of the skin to be marked, along under the machine needle—*threadless*—and then work by hand through the holes, with cobbler's stitch, when a most professional result will be obtained.

CHAPTER VI

NEEDLES, THREADS, PRESSING

NEEDLES. As a "glover" is sharpened at the point with three sharp-edged sides, it cuts the thread with which you are working, if passed through the same hole twice. This type, therefore, is fatal for the Streatley Stitch (S.S.), nor is it possible to finish off a side seam with it, the last stitches being oversewn (see Chapter VII).

The most useful needle is an ordinary one, size 7 or 8, short, designated "Betweens." A larger one is generally clumsy.

THREAD. There is one thread, a "Lustre," used professionally, with which all the gloves here illustrated are sewn. For nine years I have used no other, and all the gloves in these plates are sewn with No. 24, except Plates 24 and 26, where No. 16 has been used. It never rots in washing, and even after six years has shown no signs of wearing. Please note that it is a thread, not a silk. This is obtainable in most colours. It is "professional" to use it double for round seaming, but single for S.S. and for all flat seams.

The one drawback of this thread is its tendency to twist, and patience is required, as the needle must often be dropped and the thread untwisted; but this drawback is more than counterbalanced by its efficiency on account of its strength. It can be pulled firmly and deeply into the skin, and the true length of the thread controls the set of the glove.

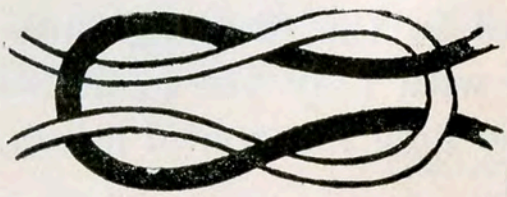
PRESSING OR IRONING. The above point has much

to do with the question of pressing. A well-sewn glove with the lustre pulled firmly into the skin requires no pressing. The need for this operation shows, in my opinion, bad construction, and very few of my pupils have found pressing at all necessary for their work. The whole secret lies in the necessity of pulling the thread into the skin, and of its length being the same as the seam. The lustre, therefore, must be strong. At any exhibition, a pair of gloves which have been pressed should lose marks. Ironing can only be done with a cool iron, or by pressing with a heavy weight.

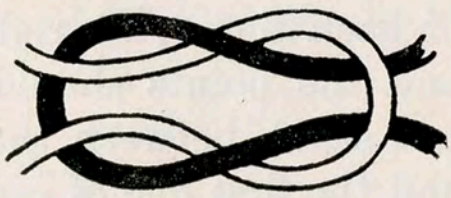
CHAPTER VII

KNOTS

ANCHORED KNOT. When sewing down a round seam (your thread is of course double), join the two ends with a small knot. Take two or three stitches ; leave a short length with the knot, then pass the needle through one of the two edges of the skin, and through the loop, then through the other edge. Continue



GRANNY KNOT



REEF KNOT

sewing. In this manner the knot is secured away from the starting-point, and will not come through any hole.

SIDE SEAM. To finish off at the end of a side seam, carry the double thread over the two edges once or twice to the inside. Cut off one length, sufficient to tie off presently and leave it loose. Pass the needle with a single thread in and out over a piece of skin or thread on the inside of the glove, and tie off both ends in a reef knot.

REEF KNOT. This is essential, since each knot, except the three anchored ones, is now simply a tying together of the lengths of thread left over, either when beginning or ending. Avoid granny knot.

CHAPTER VIII

BACK LINES OR POINTS, BY HAND OR BY MACHINE

THE back lines are three in number, running in continuous lines from the division of the fingers. Nothing is more ugly than for these points to begin too low from the bases of the fourchettes. So many quite nicely-made gloves have this fault, the tops of the lines being begun about $\frac{1}{4}$ in. below the finger lines.

There should, of course, be a long stitch at the base of each finger, at right angles to the dividing lines, and the points should begin with only the space of one stitch between that of the long horizontal stitch, and the first one of each point.

This is the true professional position, and it is strange how many teachers omit to teach their pupils this difference between amateur and professional work. Workers are even taught to make the lines vary in height, the centre one sometimes being higher than those of the two sides.

Care must be taken, when sewing, that the stitches of the lines at the knuckles are not drawn tightly together, the idea being that the full width of the size of the glove is allowed here. But gradually, the sewing becomes tighter, and at the ends, is firmly pulled into the skin.

For each kind of glove a suitable style of pointing is available. Without being fanciful, they can provide trimming where desired. Some gloves look very well without any, but the shape must be definite, and of a length truly proportionate to the width. The full

length of the glove should be disclosed and worn over the sleeve, the edge perhaps being finished with a roll of fur. The wrist must be shaped inwards with a graceful curve. The absence of points is not suitable for any kind of gauntlet glove, because it shortens the appearance required for grace and proportion, and gives the effect of width without length. The simpler the mode of the points, the more "professional" the glove will look. Of course the points are really three tucks, which can be dealt with in any elaborate manner, using fancy stitches and even coloured silk, but all these are apt to look rather vulgar. The thread should match the colour of the skin, or, at its fanciest, be of the nearest tone.

Suggested Styles

1. Tucks run by machine look very well. On soft skins they should be tacked previously. The top stitches must be open, so the tension of these stitches should be loose.

2. To work by hand, the same effect can be obtained by holding the first finger and thumb, and stabbing the needle through with very even stitches all the way up. Then turn and come down again, filling up those spaces opposite to each stitch and forming a continuous line each side. A fine needle is required to avoid opening the holes, and this can only be worked on a firm skin.

3. It is more usual to sew up (or down) the points once only. The stitches must be very even, and the needle placed at right angles.

4. To add to style 1, having raised the ridge by machine, run the machine up and down each side,

making flat lines. These stitches should not pass over the top, but form a point at the base.

5. A double row of fine ridges looks very well in each line.

6. On thin skins the effect of pin ridges down each point is obtained by making, either by machine or hand, two small ridges, maintaining the necessary width between them, and then raising the centre ridge by herring-boning together the two ridges at the back.

7. Oversew straight down over a ridge or tuck and turn—place the needle in the same holes and work up, forming cross stitches.

8. Other methods than those above can be evolved with the use of cobbler's stitch, and of the machine with a threadless needle (see Chapter V).

CHAPTER IX

METHOD OF CONSTRUCTION—HAND AND MACHINE

It is hardly possible to overrate the importance of adhering to the method or the order in which the various parts of the gloves should be sewn.

The essential thing is to keep the newly cut-out pieces of skin undisturbed in their correct measurements. This is not possible if the thumb and finger are the parts chosen to be first sewn, because then all other parts are bound to become mis-shaped. Moreover, it is impossible to judge the exact depth required for the base of the fourchette unless the front of the glove is placed to the back, by having been first sewn down the side seams. Nor should the thumb be sewn into the hole until a firmness is given by the side seam.

Upon the order of construction depends whether the glove will require pressing or not. Pressing will never hide the faults, as e.g. (1) the quirks not being over-sewn by S.S. ; (2) the outer line of the thumb not having been pulled tightly on to the thread ; (3) the fingers having uneven lengths of thread left each side ; (4) the inside of the fingers having been sewn upwards instead of down ; (5) the unpardonable offence of the quirk having been sewn on to the glove, not on to the fourchette. Many mistakes may occur unless the right order is followed. Necessary changes have to be made for button, elastic, cuff gauntlet, the numeral orders being intercepted by orders A, B, C, etc.

CHAPTER X

INSTRUCTIONS FOR WASHING AND CLEANING GLOVES

CHAMOIS. *Never wash these on the hands, or on wooden dummy hands.*

Place your dirty gloves in a bowl of cold water and leave them to soak for any convenient time. If very soiled, a small amount of soda, an ounce to a pint of water, can be used. Incidentally, this helps immensely in taking out all the soap left in from previous washings. Rinse in several changes of cold or tepid water until all the old soap is out, when the gloves will be nearly clean. Do not add any soap until this result is obtained, or not only will time be wasted, but the streaky and half dirty effect obtained will necessitate re-washing.

It is remarkable how this method saves the expenditure of soap, because you should now need but one application of soap and warm (not hot) water before finishing up with a liberal rubbing of any good scented or unscented soap. Leave but little water in the gloves for this final filling with soap. Squeeze the soap well in until you have a mass of soapy pulp, and the glove may then be dried by heat quickly if needed, but it saves trouble if they are rubbed now and then whilst drying, as this prevents them from becoming stiff and hard. It is not wise to employ glove-stretchers, as the fingers become distorted.

The gloves can be pressed with cold irons, but never with hot ones, or the skin will shrink.

TO WASH COLOURED SUEDE GLOVES. For these, wooden hands are required. Employ the same method

as for chamois, but the use of soda is not recommended. Leave no soap in the gloves ; and since no part of the skin must touch another, they must be washed and dried on wooden shapes which will obviate both spots and unevenness in colour.

To Clean Coloured Suedes, Lined Fur, or Fleecy Gloves. Place on wooden hands. These gloves can be sponged with petrol, or lightly rubbed with soap and water. In the same manner black degrain gloves can be cleaned with petrol.

To Put Gloves On. The French always keep their gloves in good shape by carefully placing their hands into them and pressing them on from the tips of the fingers, working them down and on, not by forcibly pulling them at the wrists, and pressing them on the bases of the fingers, which tears the gloves.

In taking them off, turn the wrist back over the base of the thumb, when the gloves slip off easily.

CHAPTER XI

FURS

FUR is Nature's endowment of clothing to the vast majority of her creatures, and never perhaps have Nature and Art more successfully combined than in the transformation of the skin of the common rabbit, whose only fault, after all, is his plentifulness.

For to this humble source we owe not only the easily distinguishable "natural" rabbit, but "Coney" in seal, beaver, mole, etc., and clipped, "pulled," and long-haired furs in unlimited variety.

Further, the breeding of such varieties as Chinchilla, Havana, and Beveren is being increasingly encouraged.

Success in this is dependent not only upon knowledge of how to keep and when to kill the rabbits, but upon the subsequent treatment of the skins.

The simplest method is to have them dressed professionally, but for those who prefer to do the work themselves, several methods are open, alum and salt providing perhaps the most common "dress."

Whatever tannage is employed, the skin must be removed *immediately* after death, since the slightest trace of putrefaction means loss of hair.

The stretching and drying out on a board must next be undertaken without delay. The head, tail, etc., are cut off, and the legs opened up, so that the whole lies flat without any folds. The drying having been accomplished in a moderate heat, one can take

breath, since the skin will now keep for any reasonable time.

It is beyond my province here to detail the subsequent processes for converting the pelt into " leather " that shall be both pliable and free from the defect of " damping back."

SERIES 1

Unlined Glove, Standard Thumb

Round (nipped) Seam

Plates 4–10

Full Instructions, with Tabulated Order of Construction.

Plates 11–13

Short Instructions for Buttons, Press Studs and Straps.

Plates 14–15

Instructions for Gauntlets (lined).

Plate 16

Instructions for Elastic, Cuff, and Palm Gusset.

SERIES 1

Plate 4

This shows all parts of the slip-on standard glove pattern, consisting of the four pieces required for complete construction, the hand (trank), thumb piece, and fourchette with quirk, this type being designated the " First-grade Fourchette."

On the left is the second grade, which is the only other shape that it is at all advisable to use. A glove made with the second-grade fourchette never looks as well, nor does it last as long as one in which the first grade is employed. The lines drawn from the bases of the fingers indicate that the lines of the backs of the fingers are cut half an inch lower than those on the inside of the palm. The tongue of the thumb has the word " tongue " printed on it, and the circle at the point denotes where the corresponding circle marked on the thumb piece is to be sewn. In the same manner,

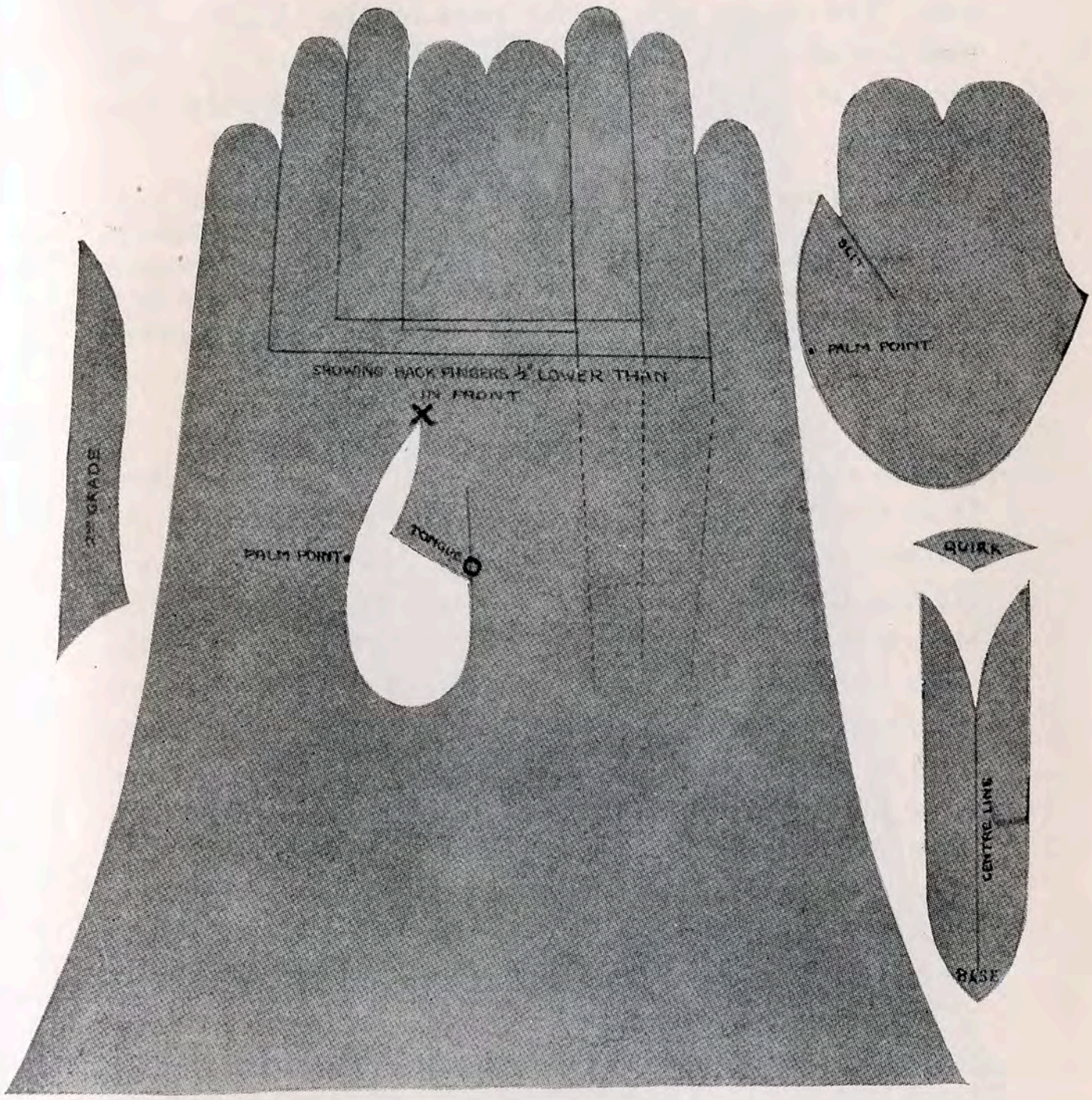

2ND GRADE
SHOWING BACK FINGERS ½" LOWER THAN IN FRONT
PALM POINT
TONGUE
SLIT
PALM POINT
QUIRK
CENTRE LINE
BASE

PLATE 4

X and *X* fit together. The slit is the line between *X* and *O*, the word "slit" being placed on the lower side. The upper side is the part of the thumb piece first joined to the tongue. Note the place of the palm point. On the first grade fourchette note centre line and base.

Note. The quirk in this plate is not placed to show the direction in which it should be cut on the skin. The position indicates that the apex is to be sewn into the base of the centre line of the fourchette. The quirk base is sewn to glove later on, when it has become part of the fourchette. To cut quirk correctly, see Chapter III, "Quirk."

Plate 5

This shows the hand piece dotted out on the skin. It is usually wisest to mark on the right side of the leather, as you can then watch the texture and colour. Having decided to cut in this manner (this plate shows the right hand), do not forget to dot the ends of the back lines or points before removing the pattern from the skin. Do not mark dots at the top, as they would tend to be confused with the bases of the finger lines. Note the back finger divisions are to be cut down on lines extending beyond the tips such as are drawn upwards between the inside fingers. This ensures that there will be no deviation from the same width all the length of the fingers. The second and third fingers are of equal width. Round off the curves of the six finger pieces. Fold the two sides of the first finger, and round them off, both at the same time. If the tops of the fingers are rounded after the lines are cut all the way down, this will prevent the fingers being wider at the top than at the bases. This method saves much time.

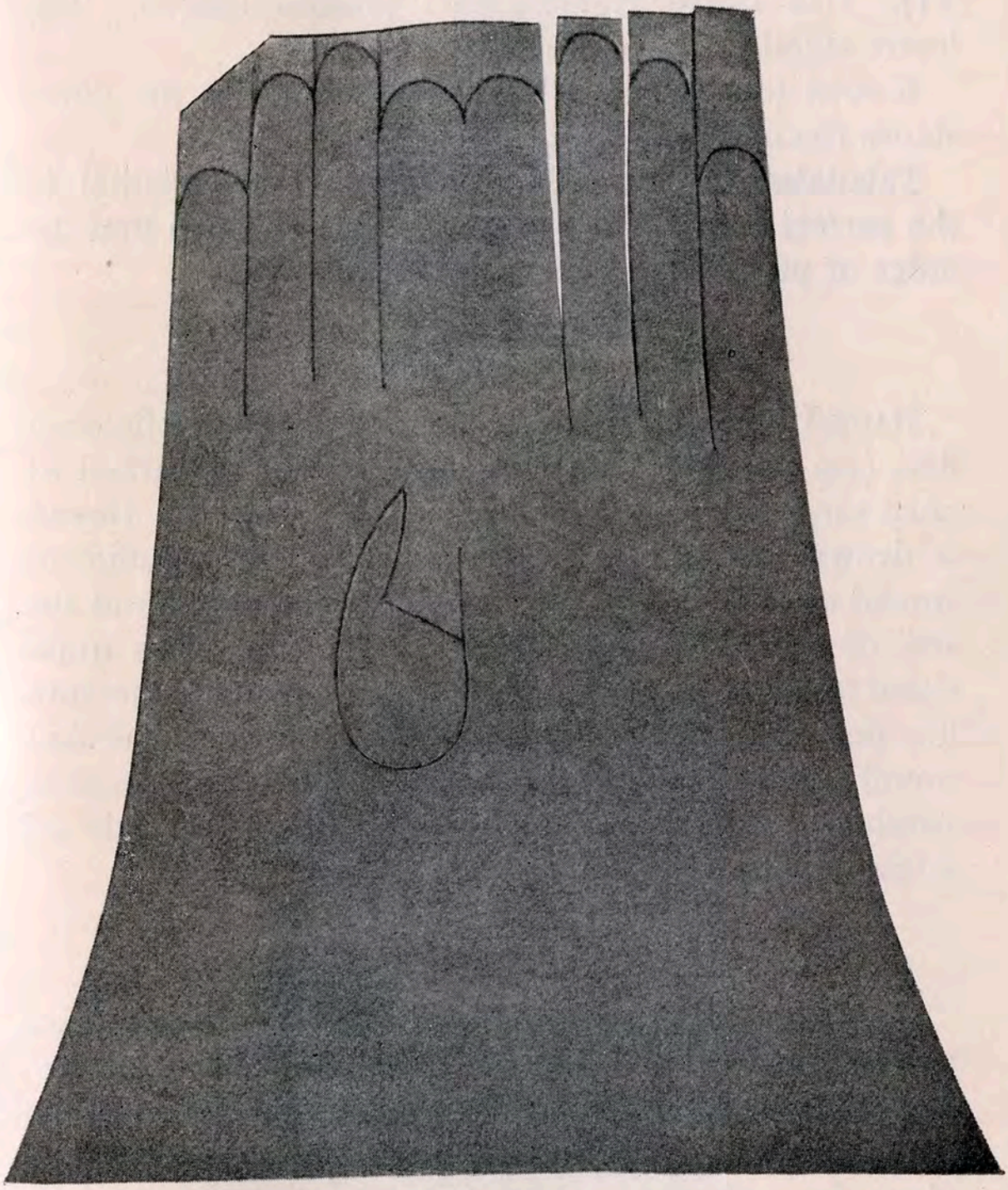


PLATE 5

Plate 6

Sew by round (nipped) seaming (see Chapters V and VI). Use lustre No. 24 and needles size 8. The lustre should always be double.

Knots (see Chapter VII). In this plate the glove shows the order of construction.

Tabulated Order of Construction. It is essential to the perfect construction of every style of glove that the order of procedure given below be followed.

Order 1

Back Lines or Points. The back points are finished first (see Chapter VIII). A fault will be remarked at once on looking at Plate 7. In this case the thread is drawn too tightly at the tops to allow sufficient spread of the skin for the play of the knuckles, and the size of the glove is reduced. Conversely, it is quite right to pull the lines together, and make them into fine points at the base of the lines. Never curl the skin round the first finger, but move the glove to grip each stitch in the centre of thumb and finger, and tie off securely with a reef knot.

Order 2

Side Seam. To sew the glove on the round seam (see Chapter V). The edges must be kept flat together. The length of the double thread (anchored) must be long enough to work down the seam at the side of the glove, from the tip of the little finger to the wrist end.

There need be only three knots in the whole sewing of the glove after the back lines are finished—

(1) Anchored at tip of little finger.

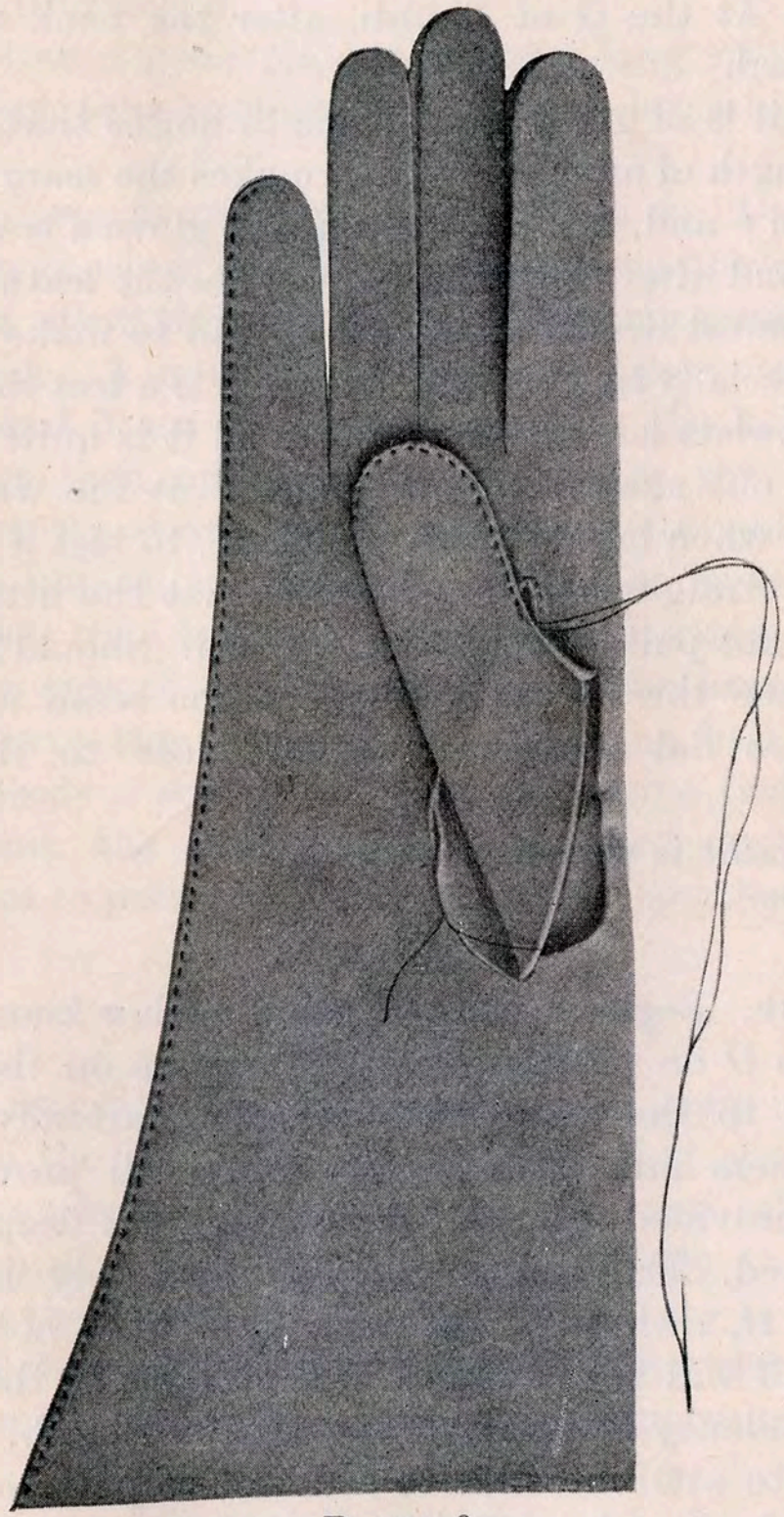


PLATE 6

(2) Tip of thumb.

(3) At the *O* of thumb, after the back lines are finished.

Lastly, it is of great importance to notice that it is the even length of any seam which makes the seam straight and firm ; and, further, it keeps the glove a true length before and after washing. Sometimes the leather needs to be almost drawn up on the thread to make the line flat, especially in soft, thin skins. It is a test that there are no twists left in the thread, and it is quite easy to smooth out again. Before tying off at the wrist end, be sure, when laying down the glove, to test if the side seam is straight and flat, and see that the little finger (4th) is not pulled away from the 3rd. Should it be so, loosen the thread by pulling out the seam until the glove lies flat with each finger close to the next one.

This fault is shown in Plate 6.

Order 3

Thumb. Begin at the tip, using anchor knot, follow down to *O* on pattern, and join tongue on the glove, working to the inside of the glove, carefully fitting the corners into their places. This will prove quite simple provided the slit has not been cut deeper than is marked. The tongue should fit deeply into the corner. If, owing to bad cutting, it does not do so, the result will be the slight defect shown in this plate, i.e. a tendency to narrow the width of thumb. People are apt to attribute this to a defective pattern, but it is due to bad cutting. Before passing the needle through the stitch which will join the two *O*'s together be careful that the last stitch coming from the tip has ended

inside, and begin to join the tongue on to the thumb from the thumb side.

It is often a good plan to make a long stitch over the corners, thus avoiding too many holes, which tear the skin.

Work down to palm point (see Plate 4). Draw the thread to the inside and cut off, leaving the ends to tie to the other threads, which later come round from the outside. A new thread must be taken up at *O*, and worked down the tongue, outside the hole, and round the base up the palm point. On the outside edge draw the thread firmly to make a straight line—a most important point—as nothing looks more amateurish than a waving, full and uncertain line on this outer side of the thumb. But at the base of the thumb leave the thread loose, since the ball of the thumb needs a soft line. When you have tied off at palm point, the glove can now be tried on, but be careful not to pull out the fingers, and so lengthen them.

Plate 7

Order 4

Fourchette. Here one fourchette is sewn up each side from the base. On the left note that the height of the fourchette is regulated by being cut off before it is turned round the curve to exactly the same length as the finger, and then sewn up as far as it goes. This will leave about the width of three stitches at the tips to secure the back and front of fingers together. Note also on the right-hand side of fourchette how the straight side is left straight and the curve is re-shaped, adapting the length of the fourchette to its required curve.

Note that the bases of the back fingers are cut half an inch lower than those of the front fingers. Three needles are now needed to sew in fourchettes when using the first-grade (double-sided fourchette needing a quirk), or the second grade (see Plate 4). Take a double thread which will be long enough to work up the back fingers and down the front fingers. This length is required for each finger and no knots need be made when beginning. Do not anchor, but leave a long thread inside the first stitch. Similarly, when beginning a new length of thread for working up the back of the next finger, leave the ends of the thread inside. After two or three stitches these four ends can be tied securely together with a reef knot. The first stitch is a long one at right angles to base of the finger, then through the base of the fourchette and up the back finger to the tip.

For the second grade twelve pieces must be sewn into pairs. It is advisable to oversew these inside with S.S. single thread. Work upwards to where the curve of the finger tip begins. The length of the fourchette is now cut evenly with the finger, as described above. Never curve off both sides of the fourchette, it being a bad, inartistic fault, thus to centre-point. It shortens the fingers, for the lines of the human fingers are shaped with the curve on the one side only. It is also untrue to form. One must emphasize this point, because so many teachers advise centre-pointing. The grace of a tapering finger depends on the fineness of the curve on one side of the fourchette, which narrows the glove into a pointed finger instead of being blunted and square. This shows how the pattern differentiates between the fourchette in a

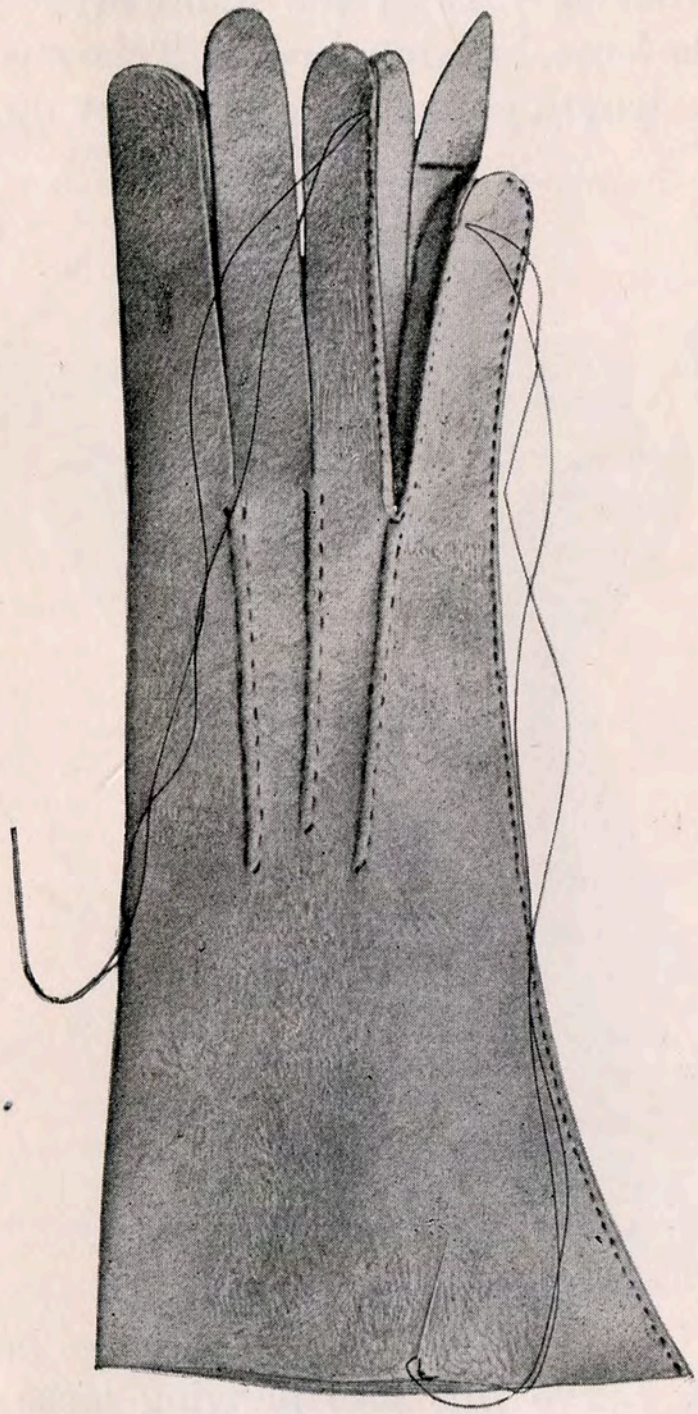


PLATE 7

lady's or a man's glove. The end becomes blunt automatically, because of the greater width of the finger, as well as that of the fourchette. Leave the needle on the loose, hanging thread. Take second needle and thread, length as before, and repeat up the other

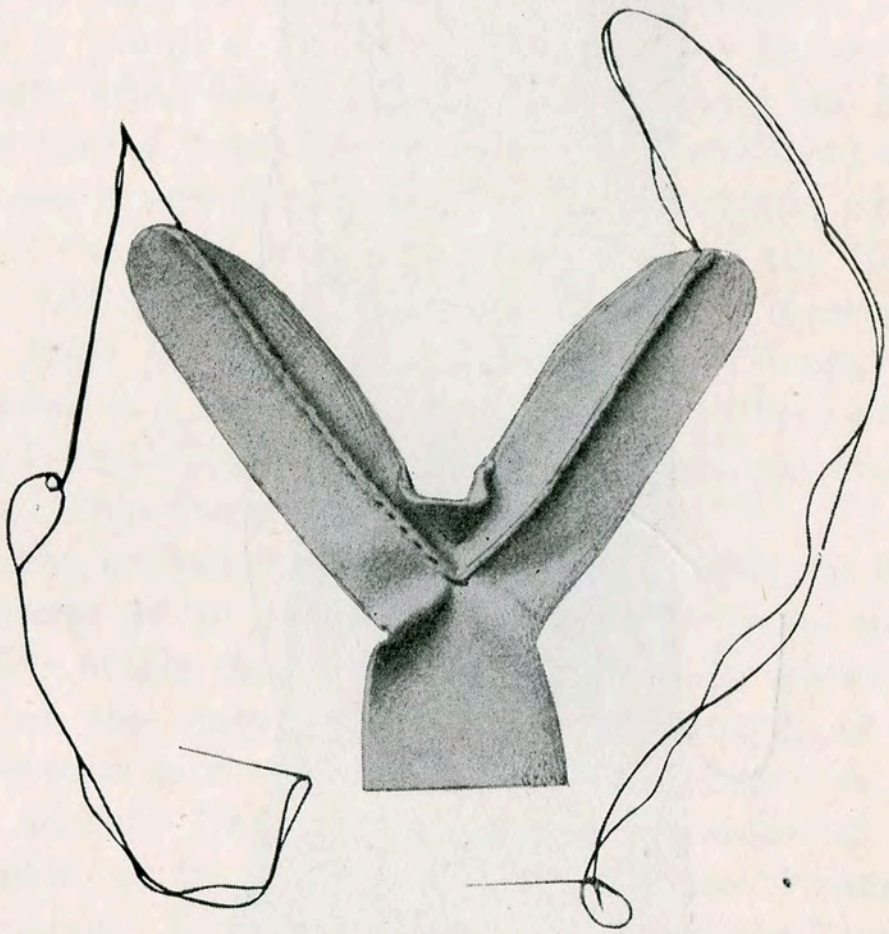


PLATE 8

side of the fourchette, sewing it on to the back of the next finger. Leave this also hanging loose from the tip.

IMPORTANT. Before inserting the quirk, the base of the fourchette must be tested and adjusted to the right depth. The lower divisions of the back fingers

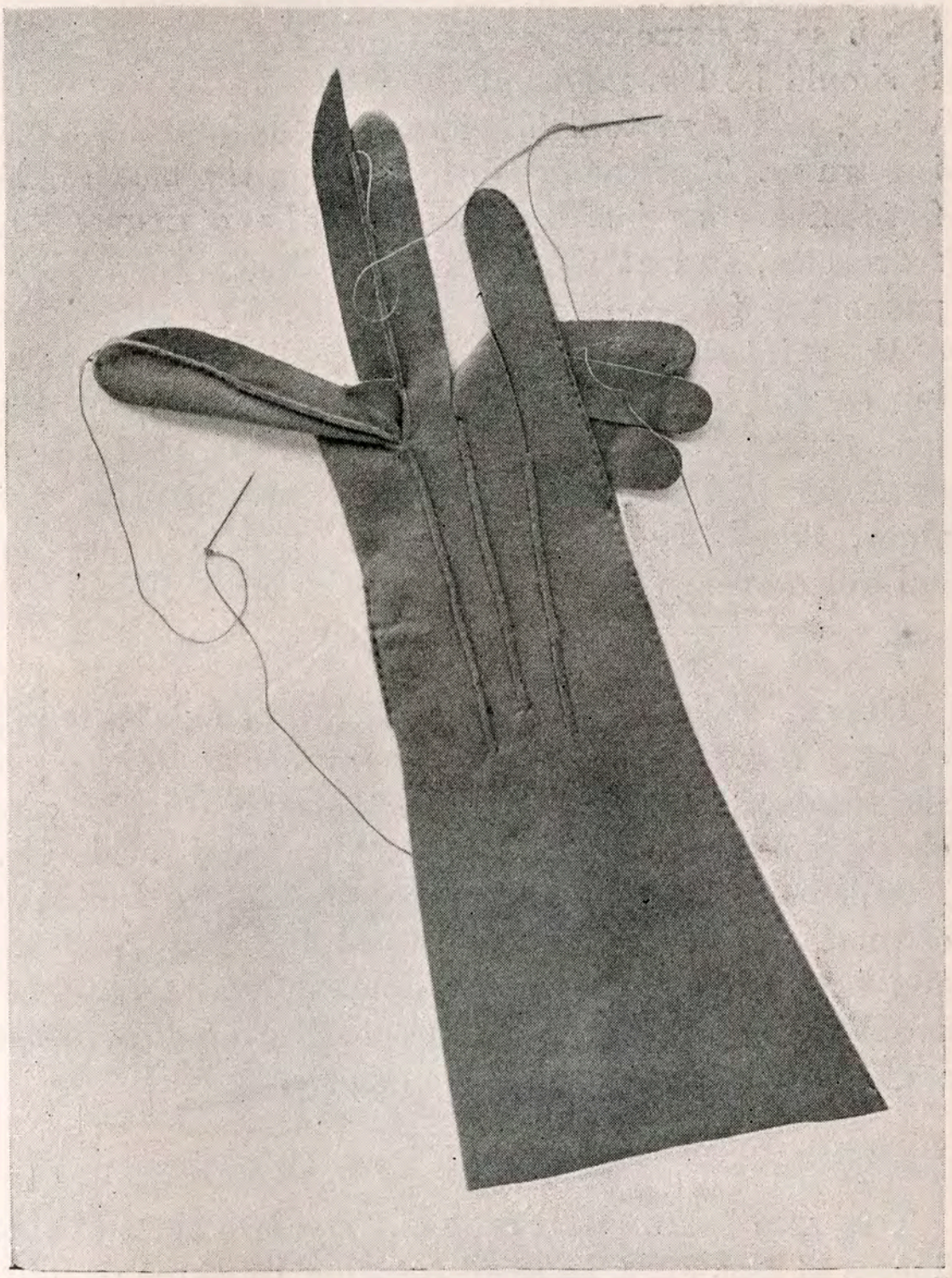


PLATE 8A
QUIRK PRESSED AND FLATTENED

having been noted before sewing in the fourchettes, the centre line of the fourchette must be cut to make the base as narrow as is required. For a lady's glove it should be less than half an inch—a man's may be wider, and a motorist's wider still—before the quirk is sewn in. Test the depth by placing the base of the front finger against the base of the corresponding fourchette, and at the level of the inside finger base pierce the fourchette with a needle. The protrusion of the point shows either that the centre line is not cut low enough or (very rarely does this happen) that the base of the fourchette is too narrow. In this case a stitch or two underneath strengthens and does not show. Should the line not touch the needle it must be cut down evenly with the base of the inside fingers.

Order 5

Quirk. Take the third needle, of single thread; oversew S.S. the quirk on to the fourchette, sewing on the inside. The point fits into the cleft of the fourchette and the seaming can be made flat with a thimble. It will be understood that the regulation of the base of the fourchette controls the width between the front and back of the hands, and a clumsy width must be avoided. Never sew the quirk to the glove at this stage, only sew it on to the fourchette.

Order 6

Tips and Inside of Fingers. The two sides of the fingers at tips must be sewn together by three or four stitches before sewing down from the tip the whole length of the fourchette and quirk. These two lengths go together perfectly if stretched out. Dot the centre

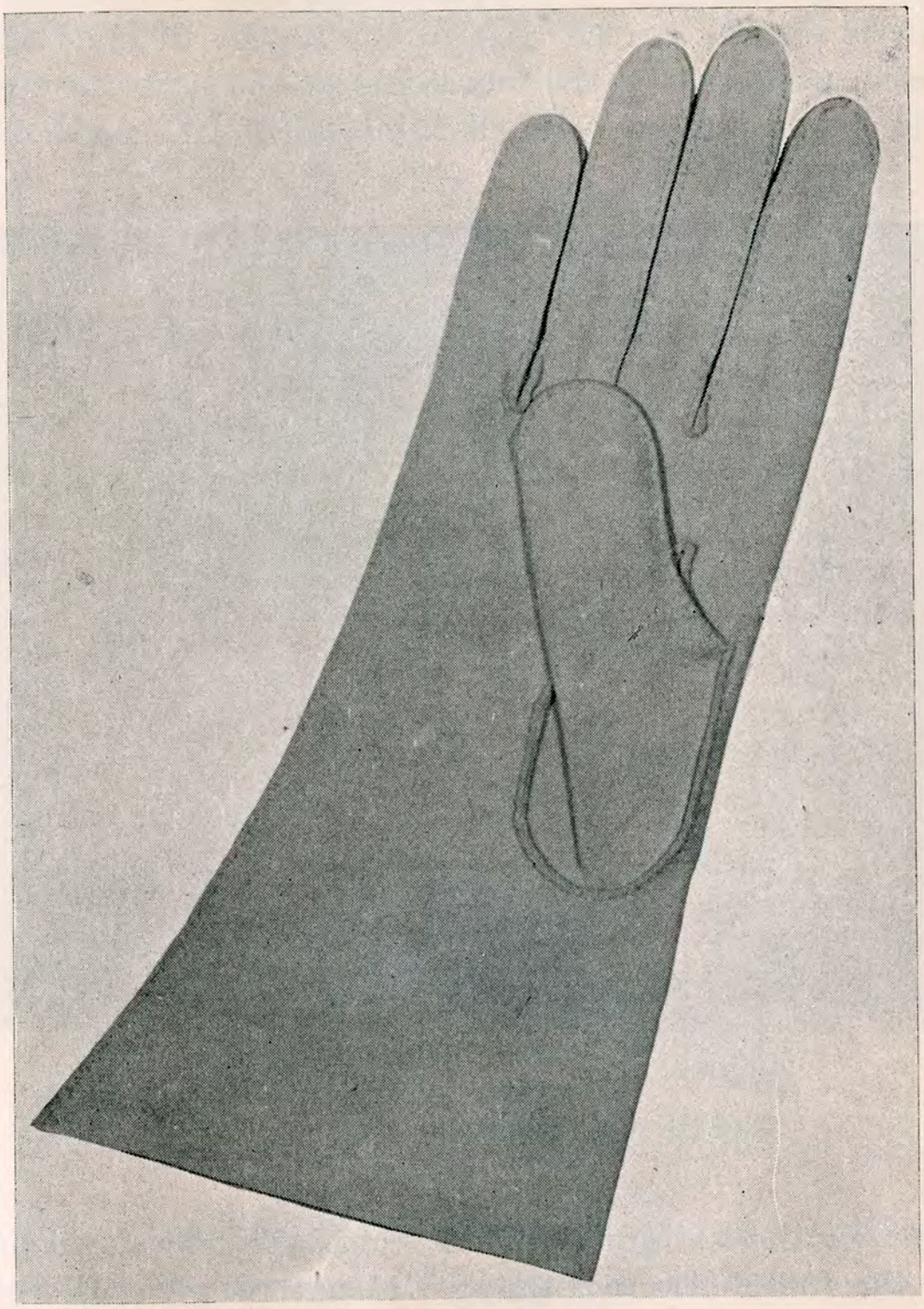


PLATE 9
MEN'S CHAMOIS SLIP-ON
Size 8. Long hand

of the quirk inside with a pencil and note that the dot comes exactly to the base of the finger. There must be no pulling-in of the fourchette at the lower part of the finger but an even distribution of its length all

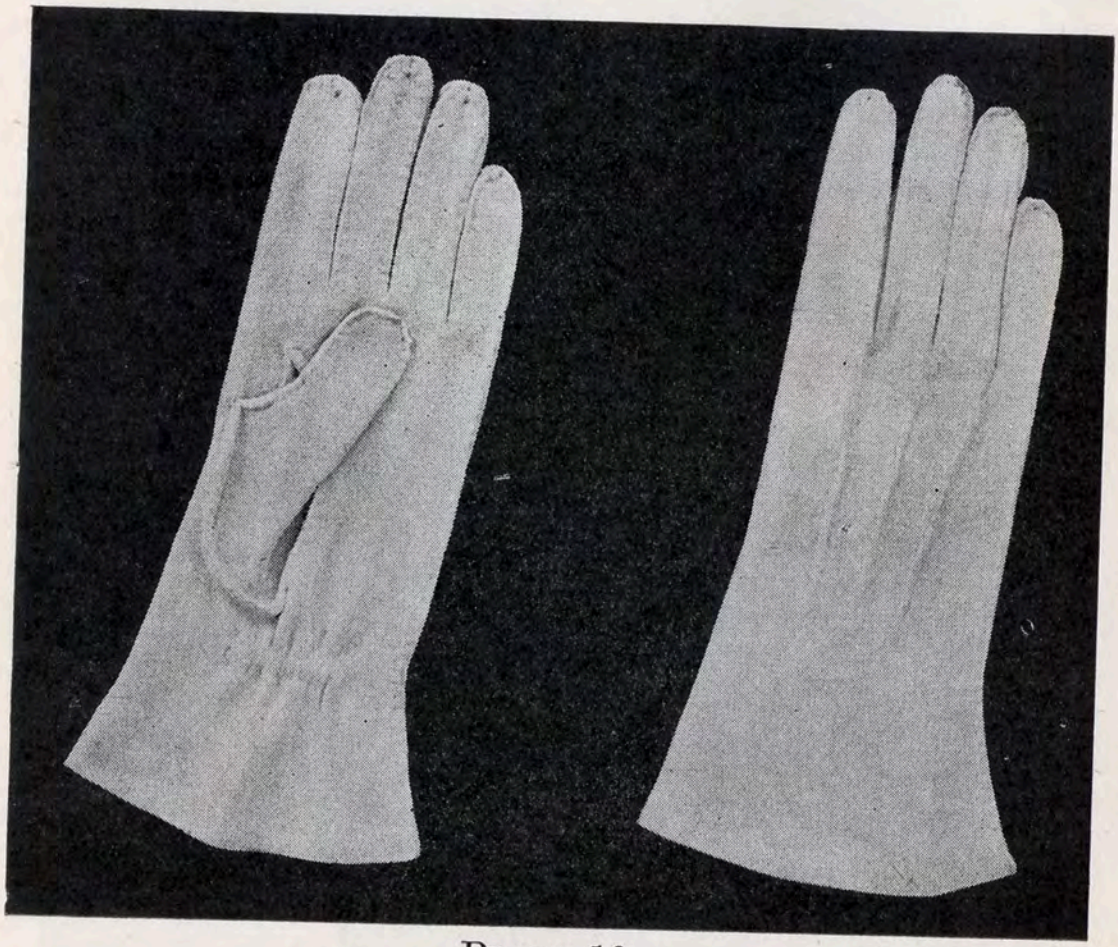


PLATE 10
JUVENILE SLIP-ON
Size 5¾ M1. Personal pattern, white washing suede

the way down. Sew both sides of the fingers down on to the fourchette and quirk. Do not tie off until the threads are drawn firmly into the skin, so that one may test if they are free from knots and twists, and adjust the two sides of each finger to equal length. This they will be if the lustre is taut. The fingers will

then never twist (nor need pressing). Tie off both threads from each side in reef knot.

PLATE 11
MEN'S BUTTON—LEATHER
Size 7½ 1X. Personal pattern ; round seamed

PLATES 11 TO 13

SHORT INSTRUCTIONS ON BUTTONHOLE AND BINDING. Pieces are required for buttonhole, binding, and possibly a piece to strengthen head of slit.

Sew Back Lines. The buttonhole and binding must be finished before making-up a glove.

Buttonhole. Cut a thin oblong piece of skin, stretch on length, tack it to the glove face downwards, above the place of hole marked (not cut), and mark

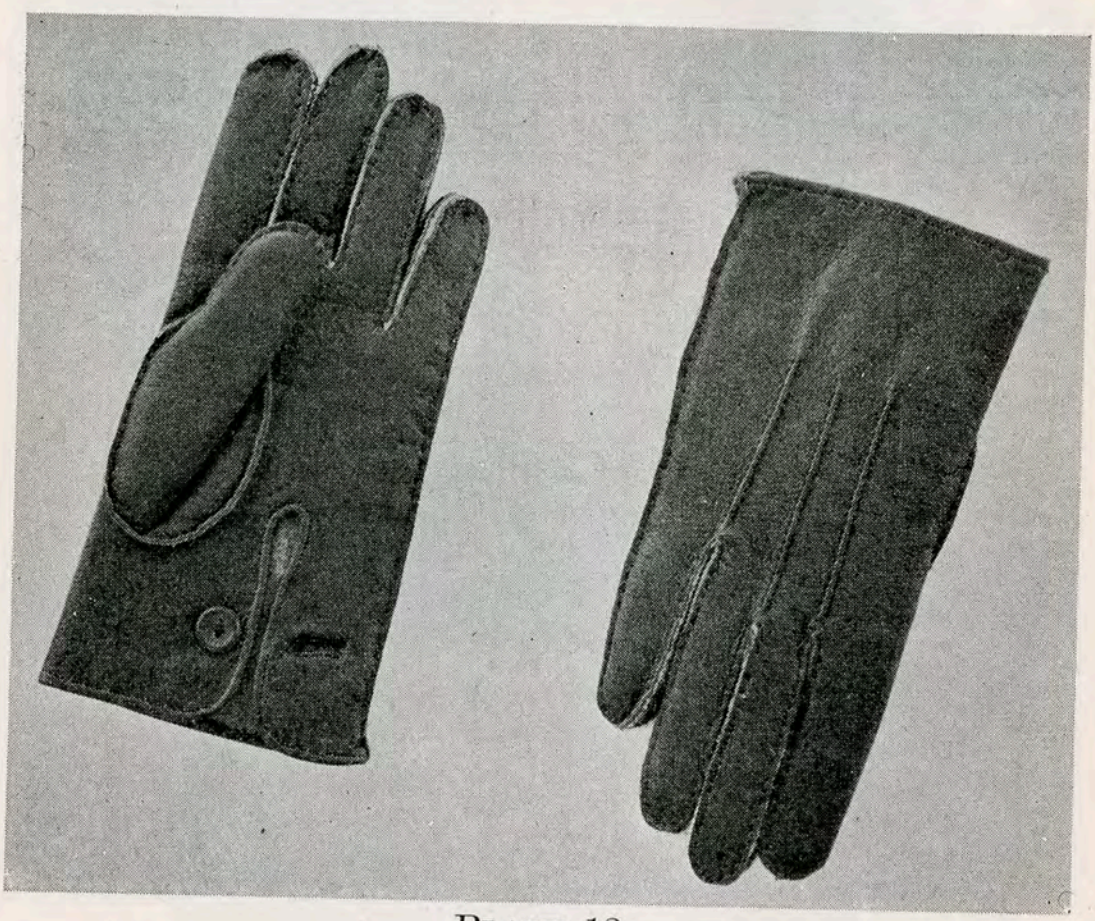


Plate 12
Boys' Leather Button—Lined

on the oblong the length of hole. Cut slit, sew S.S. with finest needle and thread, with close stitches along the edges. Pull the oblong piece through to back of glove, pulling the ends firmly out of sight from front, leaving the sides to be curved, and fill up hole. Hem off behind.

Binding. Cut narrow strip of skin on the straight

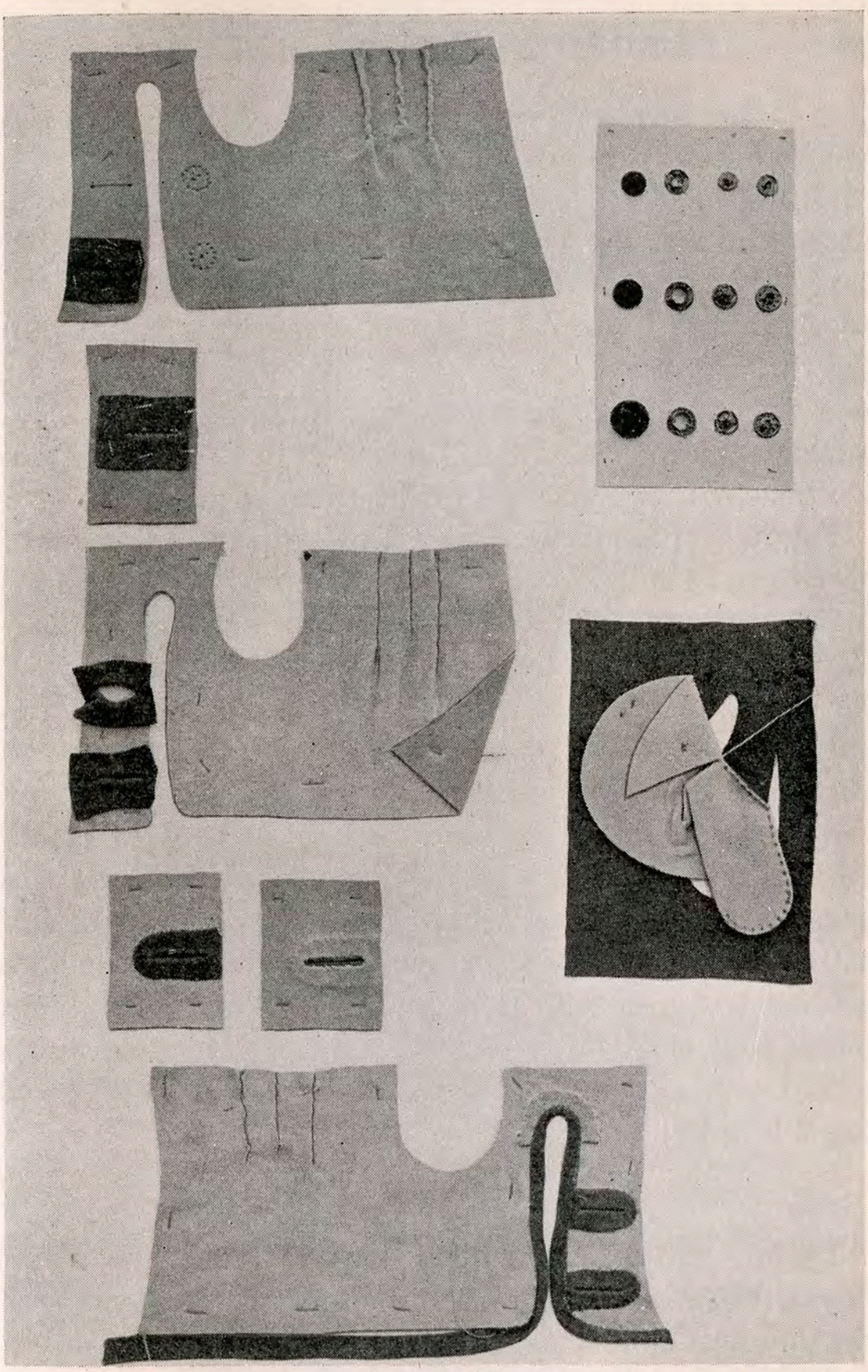


Plate 13

Buttonhole Construction—Thumb and Press Studs

Marked
Tacked and marked through from back
Cut and oversewn S.S.
Pulled through to back
Flattened
Shaped and hemmed
Complete, showing binding filling up the hole
Chamois thumb sewn to dark coloured tongue, showing method of attachment

or not too stretchy way of skin. Tack this from side of glove round up into palm. If required, a small piece of skin shaped to glove can be placed here to strengthen. Draw the binding very firmly round top of curve and carry down to other side of glove. Sew S.S. binding to glove and hem. This can be done by machine and the buttonhole also in the same manner. But the seaming with S.S. is easier and quite as strong. For another method see "Cobbler's Stitch," Chapter V. Buttons can be threaded on by narrow tape.

Press Studs. Strengthen leather with back pieces glued on. The tools required are a plier punch for the holes and a set of press stud fixers, costing about 2s. Carefully punch holes with the smallest possible nib for the shank of the under stud and a close fitting hole for the shank of the upper clip. Hold the tool vertically and hammer firmly.

Straps. Straps with press studs instead of elastic are useful for gloves when the inner half is badly and baggily cut. A folded strap with slide is sewn to side seam and the longer strap is slipped through the slide before the press stud (clip and shank) is put on. The shank and stud must be placed on the longest strap, to adjust the relative halves of glove, back and front (see Plate 30).

Plates 14 and 15

Instructions on Lined Gauntlets. The *Palm Gauntlet* has its opening in the middle of the hand, and the gauntlet folded round the thumb.

A *Cuff Gauntlet,* like a shirt cuff, has the triangular gusset placed as a continuation of the side seam.

Cutting. The pattern of both gauntlets must be

PLATE 14
LADIES' MOTOR PALM GAUNTLET
Size 7 2X. TYPE IV Antique leather ; cuff lined with lining sheep

laid on the skin with the stretch going round the wrist, and also the lining, or skiver, and gussets (see

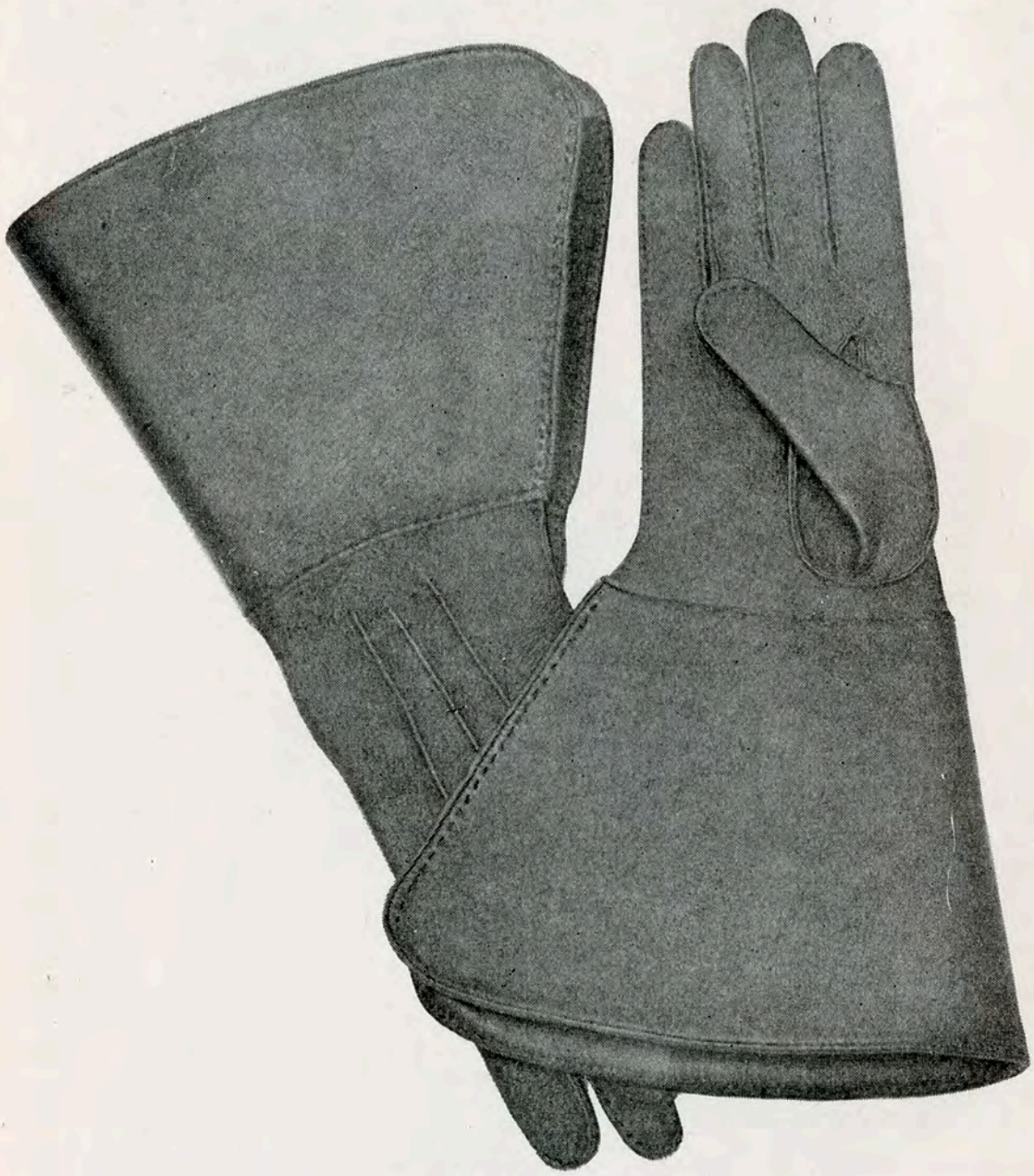


PLATE 15
GIRL GUIDE OFFICER'S

TYPE IV. Long hand 6 2X (two sizes wider than 6). Nappa or oak grain, unlined. Cuff gauntlet, faced lining sheep, 8s. (½ of) skin, and lining sheep, ½ ft. Price per pair about 10s. Smaller gauntlet if required

"Cutting," Chapter IV). Line the cuff before sewing on to the glove. The lining can be stuck in with some good rye paste. Do not stick it near the edges. Never lay

the cuff out flat, but curve it round so that the lining is really smaller than the outer part ; it can be trimmed neatly afterwards. Press the lining firmly into the cuff. If desired, a heavy lining, one of canvas or even boned, can be used to make it stiffer. If desired, the edges can be bound (see Plate 14). It looks well if a thin piece of leather is folded and sewn in between the cuff and gauntlet, but it is often much more satisfactory to leave the cut edge of leather, perhaps turning in the lining to form a small roll (see "Cobbler's Stitch," Chapter V). Gussets are not usually lined or bound.

Plate 16

Full Instructions on Elastic, Cuff and Palm Gusset. A special pattern is required for elastic shape, and on this will be marked the position for the elastic. You will have ordered the shape of thumb required, either a palm or side gusset, or an ordinary slip-on. The latter shape for elastic has the extra width given on the inner half to make it comfortable and not baggy, as otherwise the outer seam will sit unevenly. One-eighth of a yard of good elastic (silk), width $\frac{1}{2}$ in., is required. It is convenient to sew over a length longer than is ultimately required and then to pull it to the correct length, to balance the width of the back half of the glove, when sewing the side seam. As well as marking out all parts of the gloves, including gussets, on the skin, carefully dot the places for the elastic marked on the pattern. If these marks are lost it is difficult to get the straight line for the elastic, especially if it has to be sewn in after any parts of the glove are put together (see Chapter III). To prevent fraying out, oversew S.S. both ends of the elastic, and

at the end marked under thumb, sew on the elastic, by stabbing in a straight line. That place should be

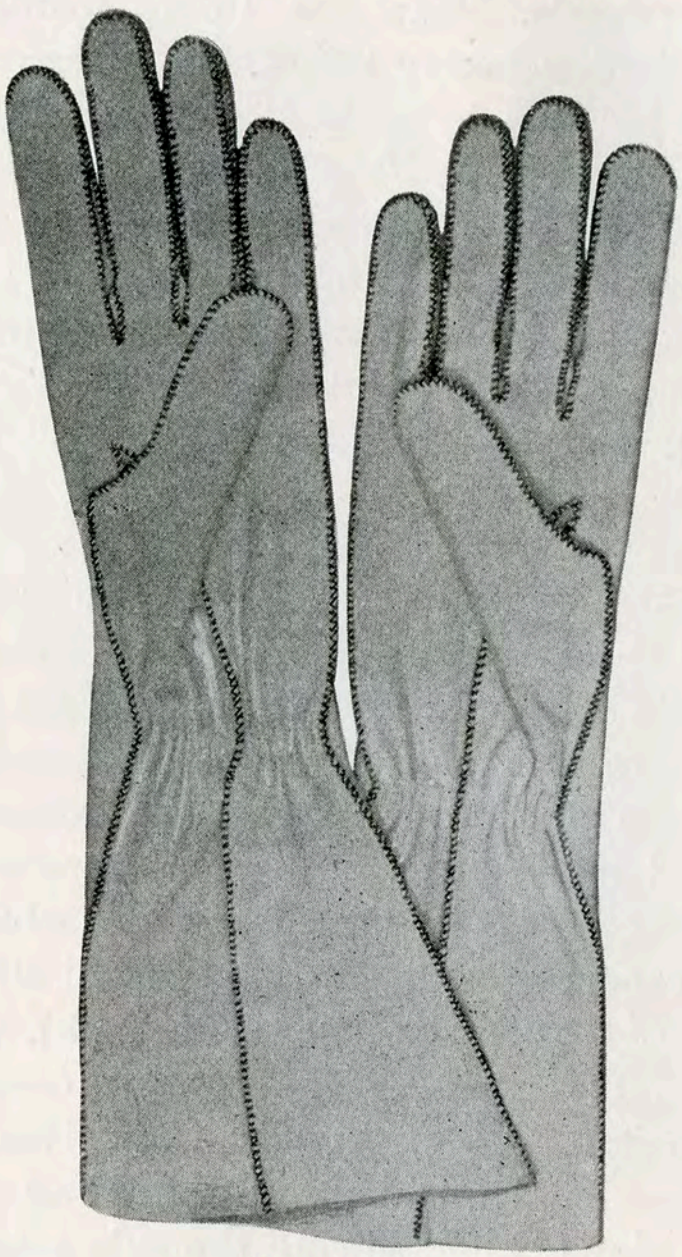


PLATE 16

ELASTIC OR STRAP STANDARD WRIST THUMB

TYPE X. *Class* 2. Over sleeve fancy ; long-hand 6½ M2 (two sizes narrower than 6½) ; soft chamois. Oversewn Streatley stitch in black

about ¼ in. below, and in a line with the centre of the thumb. Hold the elastic in a straight line across the glove, or tack it to the side seam. With lustre No. 16, herring-bone over the elastic. It is wise if the stitches,

to secure a firm hold, show on the outside of the skin. Keep the elastic flat until the side seam (or side gusset) is being sewn. Then it is drawn up, and the inner side of glove is adjusted to the same width as the outer half of the glove. Sew it firmly near edge.

Slip-on (see Plate 10). After the back lines, the elastic is sewn under the thumb, and the end of it is stabbed down on to the skin close to the side seam.

Standard Wrist Thumb. (See Plate 16.)

Order : (1) Back lines ; (2) long thumb sewn in and down both sides from tip of thumb ; (3) elastic ; (4) side seam ; (5) fourchette, etc.

Side Gusset same as slip-on order : (1) Back line ; (2) elastic ; (3) side gusset, a continuation of side seam, etc.

Palm Gusset. Order : (1) Back line.

Order A

This palm gusset must be sewn in next. Take a long double thread, enough to sew both sides. Begin at the top of the gusset, and leave half of the length of thread hanging loose and a piece to tie off. Sew down one side of the other half doubled, and tie off. Then thread your needle with the long thread left at the top, double it again, leaving one end long enough to tie inside to the one left when beginning. Sew down, tie off.

Order B

Sew elastic in.

Order 2

Side seam, etc. Order as in " Full Instructions."

SERIES 2

Lined Gloves, with Fur, Fleecy, Lambs' Wool or Stockinette

Plates 17–19

Slip-on, Button—Fur Roll Wrist—Cuff and Palm Gauntlet—Mitts

Instructions and Tabulated Order of Construction.

SERIES 2

Lined Gloves, with Fur, Fleecy, Wool or Stockinette

Plates 17–19

These represent about four classes of gloves, for which patterns, Type III of the Russell-Streatley, can be obtained in every size. It is, of course, possible to line any shape of glove, only special extensions suitable to the lining to be used must be provided, and the type of skin employed must also be taken into consideration. It is really best to leave the choice of the pattern to the skin merchant, just giving him your usual size and stating the type of glove for which the pattern is required. So many people make the mistake of ordering a size or two larger than their own fitting, and disappointment is the invariable result.

Class 1. A slip-on or button, standard thumb, can be lined ; the former shape can be cut for wear under a coat cuff, short or long.

Class 2. Ditto, with full spreading cuff shape, like the gloves shown in Frontispiece and Plate 30. These are especially nice for winter wear.

Class 3. Ditto, with cuff gauntlet separately sewn on, with either cuff or palm gusset.

Class 4. A slip-on shape, not with standard thumb,

PLATE 17
MEN'S MOTOR—LINED FUR
Size 7½ 2X
TYPE III. *Class* 3. Personal fitting short hand. Lined throughout, very thick fur. Cuff too deep for good proportion

but with the long drop designated "Ross-shire." The pattern named "Chepstow" can also be lined.

Class 5. The mitt may be of any shape, with standard

or Ross-shire thumb. The fingers can all four be in the bag, or the first finger can be shaped—when one

PLATE 18
LADIES' VISITING—ROSS-SHIRE
Size 6½ 2X
TYPE III. *Class* 4. Personal fitting shown on hand ; lined fleecy

fourchette is required. The pair illustrated is lined, one glove showing an inside edge of fur.

CUTTING. Before cutting the leather part of the

glove, see Series 1. Use the same pattern for the lining, gently stretching the fleecy, the stretch of which must go round the hand. Mark by dots in ink. No fourchettes are used for lining either for fur or fleecy, etc.

Class 3. Cut the leather lining of the cuff gauntlet with the stretch similar to the skin of the glove.

Fur. If this is being used for lining, cut it only with a knife. Never use scissors. Hold the fur up away from the table and get a helper to hold one side while you cut with a sharp knife. Cut with the lay of the fur. To line gloves with fur tends to make them look clumsy and thick (see Plate 17), and they are generally too warm. Do not choose a thick fur for this purpose. Join all pieces of fur with S.S., as the seams can be rubbed down flatly with a thimble. Use lustre 24, singly.

Order of Construction for all Classes

Order 1

Sew back line (see Series 1).

Class 1. Button Glove. Make buttonhole and sew on binding, but this latter must be finished, hemmed, or machine stitched after the lining (fur or fleecy) has been placed in the glove—in fact, last of all. Place under the button for press stud a strong piece of leather.

Class 3. The cuff gauntlet, after it has been lined, must be sewn on to the glove, before making it up (see Chapter V). The cuff can be sewn on to the glove in the same manner.

Order 2

Sew all classes down side seam.

PLATE 19
MITT

Size 7¼ 2X
TYPE V. One edged with fur. Can be cut with single finger—4 ft. grey Persian lamb skin ; ¼ yd. heavy-weight lining

Class 3. The side gusset is now put in, but in the case of palm gusset this is sewn last of all.

Order 3

Classes 1, 2 and 3. Insert thumb (see Series 1, but for Class 4, the Ross-shire thumb will be found more easily managed if it is tied into place from wrist end upwards). It really fits perfectly, and needs no easing, only the upper curve *X* of the palm of the glove must be pulled out to fit the palm of the thumb. Begin sewing the tip of thumb, leaving thread ends to tie off later, sew down inside to wrist end. Tie off. Take new thread and work down from the tip of thumb outside. After a few stitches, tie off the four ends of thread inside the tip to avoid knot coming through.

Order 4

Sew fourchettes (see Series 1); also quirks. Before sewing down the insides of the fingers place the lining into the glove. To prevent lumps, the fingers of the lining may need to be cut out a little shorter before being sewn to the tips of the leather.

Lining. The slip-on glove is usually lined a little way up the wrist, either with fur or fleecy, and is fastened under the hem of the leather at wrist. This looks well if stitched by machine with a very fine needle and a long stitch. A small roll of cotton wool at the end of wrist is placed to thicken the edge of slip-on glove.

SERIES 3

Fur Back Gloves, Lined Fur, Fleecy, Wool or Stockinette

Plates 20 and 23

Slip-on—Cuff Gauntlet—Airmen's—Fitting or Motor—Over or Under Sleeve

Large Furs (Types I and II).
Small Furs (Types VII and VIII).
Streatley or Ross-shire Thumbs.

Instructions. Tabulated Order of Construction.

SERIES 3

Fur-back Gloves

Plates 20 and 23

Instructions. There are many types of fur-backed gloves, but in this book only four varieties are shown, these being strictly *useful*. There is no real difficulty with which to contend in making these gloves, but should the worker have had no previous experience in making the standard gloves it is advisable to refer to Series 1. There is no reason why a beginner should not make fur-back gloves. The pattern of front and back is, of course, divided. The front is of two pieces, palm and inside part of thumb. That for the fur back of the hand and thumb is usually cut in one (see Types I and II). There are also fourchettes to be cut in leather, and all pieces of fur and leather must be cut with the stretch of the skin round the hand. You may also have to cut the pieces which form the flaps for the fingers of airmen's gloves, and these, too, must have

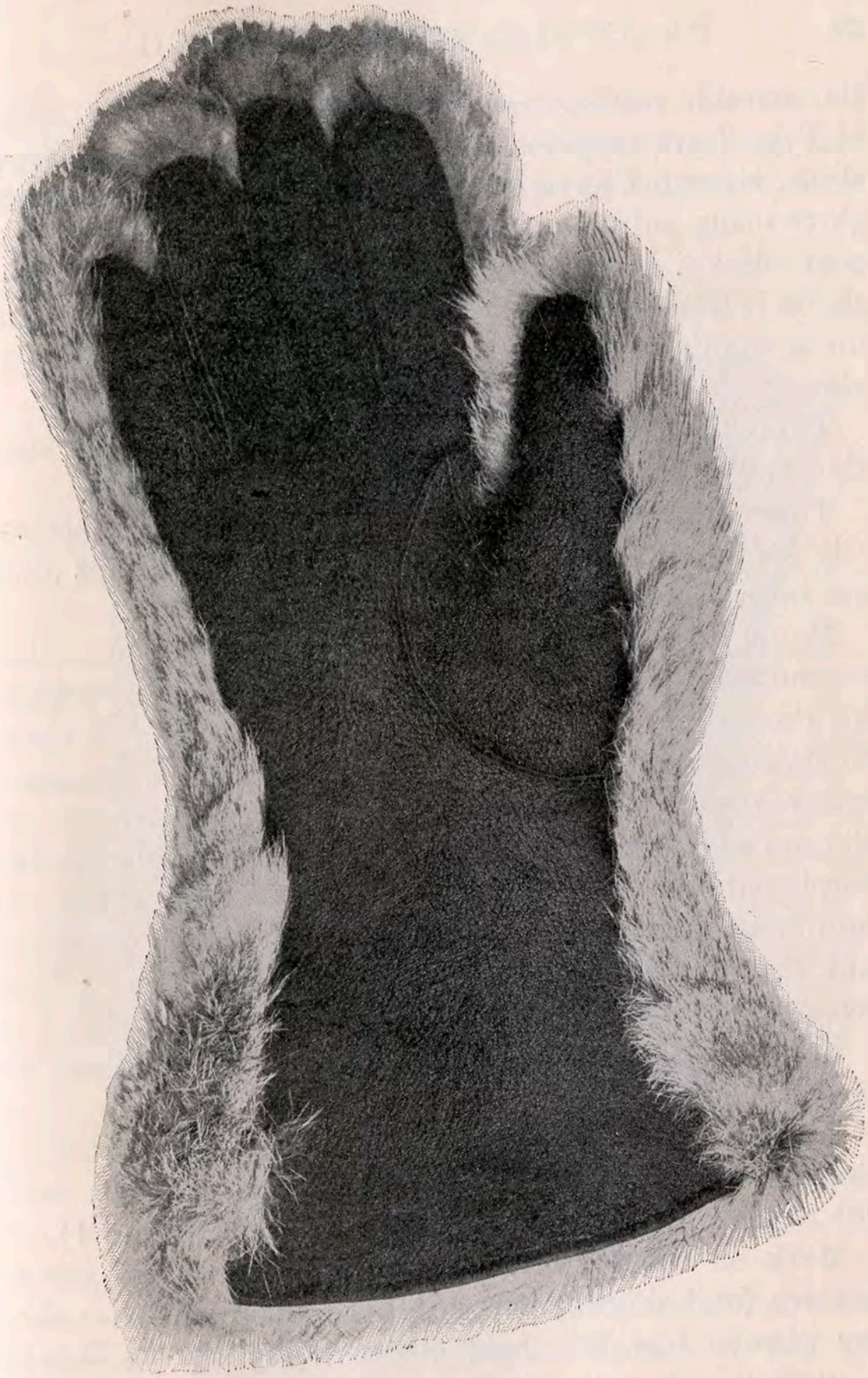


PLATE 20

MEN'S MOTOR SLIP-ON—FUR BACK

Size 8½ 4X

TYPE I. Personal pattern ; round seams

the stretch across, not up, the fingers. The patterns of Type 1 are very convenient, but demand fairly large skins, though I have cut out many pairs of these each glove using only one pelt, giving a good length over the coat sleeve. A pattern requiring a very large skin shows it is of a wasteful cut. The ordinary size required for a man's fur-backed, size $8\frac{1}{2}$ 2X, is 1 ft. for each glove.

Type II, with a cuff gauntlet, requires more, and should also be lined with fur.

There are patterns, Types VII, constructed specially for small skins. These have separate thumbs and are both economical and graceful.

FOURCHETTE. For fur-back gloves never use the second-grade fourchette, as much movement is required for these gloves. It seems a pity and a waste of time to shorten the life of a valuable glove simply because many teachers have frightened their pupils out of the use of the only fourchette which should always be employed in any well-shaped glove—in which a fourchette is essential. It involves no more trouble to put in the quirks than to sew the two ends of the second-grade fourchette together.

With all patterns a concise form of instructions is sent out.

MARKING-OUT. Lay the palms of glove patterns, thumbs, fourchettes, and quirks on the leather, and dot round. Do not pull out the skin, etc. (Series 1).

Mark on the fur outlines of the back of the glove pattern (and thumb) with ink dots. The fact that the fur always has the hair either going up or down ensures the stretch going across the hand. It is often necessary to observe if the places where the fingers are

to be cut are soft and stretchy ; not that this can be prevented, but the worker must be prepared to use special care and caution when sewing the fourchettes

PLATE 21
LADIES' VISITING—FUR BACK
Size 6¼ 2X
TYPE I. Long hand ; lined fleecy ; round seamed

on to the fingers of fur (Order 2). The lay of the fur is from the wrist up to the fingers, though if you are making up the gloves with the fur lying from fingers to wrist, this is Nature's way. The direction of fur

lies from a rabbit's head to tail, and the wind in flattening the fur keeps the cold from penetrating the skin. That is how airmen like their gloves made, as giving the maximum warmth. The contrary method is the one usually adopted for fur gloves, because the finger tips look much nicer with the fur making fringed ends at the top. Therefore, we must make up the wrist linings with the "lay" coming from the thumb to edge of glove. Consequently, the fur of the two is laid out flat in one continuous line. Care must be taken that the fur of both gloves matches, not only as regards colour and marking, but also in the thickness, length, and direction. Any small blemish, such as a hole, can easily be filled up if a patch is cut, noting the above precautions, and sewn into place with fine strong S.S. The placing of a piece of cardboard between the two edges is often recommended as a help in the joining of fur, but this I have never found necessary. Simply press the fur back with the needle. When sewn, press out the seam and gently work up the hair with the needle on the right side, and the join will then be invisible.

Carefully mark with ink dots both ends of fur back and palms. It is essential that both lengths match perfectly. On a well-made glove no extra piece along the base should be left to turn up inside, or the edge will be made thin. The lining of fur which makes the wrist so warm must be shaped and fitted to the pattern as perfectly as that of the outside, but it is slightly smaller. The colour, length of fur, etc., of the inside pieces should match the outer fur back at the edge as well as possible to make it thick. The lining of the fur goes all round inside. The leather front, as well as

the back, is lined with fur. White ink can be used for outline if required. It may be bought at any artists' shop. Note that you will require some cotton wool

PLATE 22
JUVENILE FUR BACK
TYPE VII. Lined fleecy ; patterns in every size. Suitable small furs ; under cuff ; elastic unnecessary

with which to make a small roll to stiffen the edge at the base of the glove.

CUTTING

Leather parts, see Series 1.

LININGS. Cut the linings the same way as all skins, the stretch of material round the hand, etc. There are usually no fourchettes in fleecy, fur, or lambs' wool

lining. Slightly pull out the fleecy when dotting the pattern, but do not get the fingers too narrow or cut smaller than the pattern. The lining of the fleecy need not be cut the whole length of the slip-on glove, an inch and a half below the thumb being sufficient, as it is usual to line up the wrist with pieces of fur.

Never try to cut the linings for the two hands at once, as the material makes this impossible. Any fur linings must be of thin fur, or clumsy gloves will be the result. In fact, fleecy lining is generally considered the most suitable, since both fur and lamb's wool tend to make the hands unpleasantly warm.

Furs. Cut furs only with a knife, *never* use scissors. Hold up the fur and get someone else to hold one side whilst you cut—never lay it on the table. Keep the knife very flat to avoid cutting the fur itself, and, when possible, cut with the lay of the fur. The pieces of fur left over from backs can be used for wrist lining. Especially valuable for this purpose are the cheeks of the rabbit. It is quite possible to cut the fur by oneself, either by heavily weighting down part of the fur to the edge of the table, or pinning it to an armchair, remembering all the time to keep the knife very flat. To sharpen your knife, stroke it firmly on a piece of emery paper. Cut slowly. No hair should be either lost or shortened.

Be careful to cut the back finger bases half an inch lower than the inside. Since inferior patterns are sold with the second-grade fourchettes alone and without having the fingers cut lower than the back, be sure to notice this important point, and insist on using the first-grade with quirk, as no fur glove will last long in which other styles are employed.

SEWING. Do not use a glover's needle. Use an ordinary one and fine thread for all fur oversewing

PLATE 23
MEN'S MOTOR FUR BACK
Size $7\frac{3}{4}$ 2X
TYPE II. Hand, lined fleecy. Cuff with lining sheep (stiffens)
Shows construction when lining completed and leather palm is stitched down sides ready for turning. Gauntlet is prepared

with S.S. This stitch can be employed when the leather thumb is placed to the leather palm, and then naturally the sewing down the inside fingers must be of

the same description. For motor gloves it is advisable to use this ridgeless seam, but for ladies' visiting gloves the round seam may be of smarter appearance.

Tabulated Order of Construction

Order 1

It is wise first of all to prepare and fit together the wrist pieces of fur and sew these down the sides.

Order 2

Place the lining of the back on to the inside of the fur back of the glove, and on to these two parts oversew S.S. the leather fourchette between the fingers. Begin at the base, and work up the fingers to the tip, taking the straight line of fourchette up and round to the centre of the tip of the fur fingers. Here the points are blunted, and are to be joined in the centre of each finger to each other with two or three stitches. The reason for leaving this width of the leather fourchette at the tip is that later the front fingers will be sewn to them, and a firm hold can then be made to join them together.

Important. The fur fingers of the glove and the fourchettes should not be bent round the worker's finger whilst being sewn or the result will be unevenness of length. Again, if the finger of fur proves to be weak one side it may pull out more than another, which will cause a twist unless counteracted. A tack at the top will regulate the length on both sides of the finger. The S.S. is invaluable for curing this trouble, as it holds firmly the length of the seam, and allows no twisting of the fingers. It is possible after tacking to stitch the fourchette by machine, but the seam with

the S.S. is equally firm. The machine stitching reduces the size of the fingers, which is undesirable.

NAPPA. Should the palms of the gloves be cut in this delightful leather, some parts may be too soft and pull out both ways, and it should be noted that the fingers must not stretch beyond the pattern length.

The fourchettes can be curved off, but the quirk must not be sewn into the cleft of the centre line until the last. Some workers like to put on the fourchettes last of all and so finish the fingers altogether, but my reason for sewing them in this order is that this prevents the fur fingers (often stretchy and delicate) from being torn or unduly stretched. An experienced worker, using good fur, can please herself (Plate 23).

ORDER 3

LINING. Make up the lining of the glove, whether fur or fleecy. Join the thumb on to the palm and sew down the sides of the front lining to the back (the fingers of which have been first sewn with the fur back on to the fourchettes) and round the thumb. The seams must have the edges outside, next to the glove, not against the hand. The fingers of the front lining later on are to be caught only to the tips of the fingers (Order 5). Fur lining must be oversewn by S.S.

ORDER 4

LEATHER. Sew the thumb to the palm. If the Rossshire or drop thumb is the one being employed begin at the tip of the thumb and sew on to the leather palm, stretching it to the thumb (Series 2, Order 3, Class 4). Use the same stitch here as later on for sewing down the inside fingers ; either flat-seamed, round-seamed

(with double thread), outside (or inside, which is troublesome), or with S.S., single thread (outside or inside). Lay the leather palm with the front facing the fur. The glove will be now inside-out. Tack the sides together or tie in places, then turn outside to test position of palm to the back. This is most important, as if not exactly in the right place the first finger or fourth finger may twist and the glove will not lie flat. Care must be taken that the fullness of the leather is equal to the fullness caused by the fur. Any straps must now be placed in position, and sewn firmly (see Series 1).

Here you appreciate the great advantage of having the front and back cut exactly to the same length. It is awkward to turn the glove inside out because of the lining—but too much trouble cannot be taken over this point before the seaming is commenced. Oversew all down each side of glove, catching together only leather and fur, but making the lining firm here and there. Before finishing the thumb of the lining, it is wise to note that this is not too long for the leather thumb. Pull it slightly up to prevent a lump at the tip, and sew it firmly to the tip inside, but do not shorten its length.

Order 5

Treat the front fingers of lining in the same manner. They may need to be slightly shortened before being attached to the back fingers under the blunted edge of fourchettes. The fourchettes having been shaped, i.e. curved off like the pattern after the two blunt ends are sewn together in Order 2, the quirk can be now inserted. Great care must be taken to cut down the

centre line enough to ensure that the quirks will not be clumsy nor the width too great between the bases of the fingers. To obtain the right depth hold the front fingers to the back fingers, and place a needle from the front base through the fourchette, and cut as low as the needle indicates. With S.S. oversew the quirk into its place. For motor driving the knuckles need more play than will be required for a lady's visiting glove, so the base of the centre line can be left deeper.

Now sew down the front fingers and fourchettes with the same stitch which has been used for joining palm and thumb (Series 1, Order 6).

Tie off at inside bases inside the glove.

Order 6

Join the wrist linings of fur on to the end of glove, oversewing them face to face, S.S. Before turning, tack firmly a small roll of cotton wool on to the edge of both. Now turn the fur up to the lining on to which it is hemmed.

SERIES 4

Sports and Fancy Gloves

Plates 24–28

Instructions on Hunting, Chepstow for Golf, Motor, Garden, Hedging and Housework.

Plates 29–31

Instructions for Frontispiece and Fancy (Fringed, Thonged, Threaded, Plaited, and Tassels).

Plates 32–33

Instructions on Moccasins and Swiss Bag.

SERIES 4

Plate 24

Hunting Gloves. *Long or Short Thumb.* This Chepstow pattern consists of four pieces and three quirks for each glove besides the five pads. The string used for the knots to form these non-slipping pads is that sold for Maccrama work. This pattern has no fourchette, but quirks are advisable. The skin is nappa, whilst the pads are of a rather stiffer skin. The holes for the string are punched, and are of the smallest size. These gloves are easy to put together, but it is advisable that the worker should have had some previous experience. The thumb twists forward to suit the reins.

Order A

Make all knots on covering pads.

Order B

Sew pads on gloves (except that for the 3rd finger).

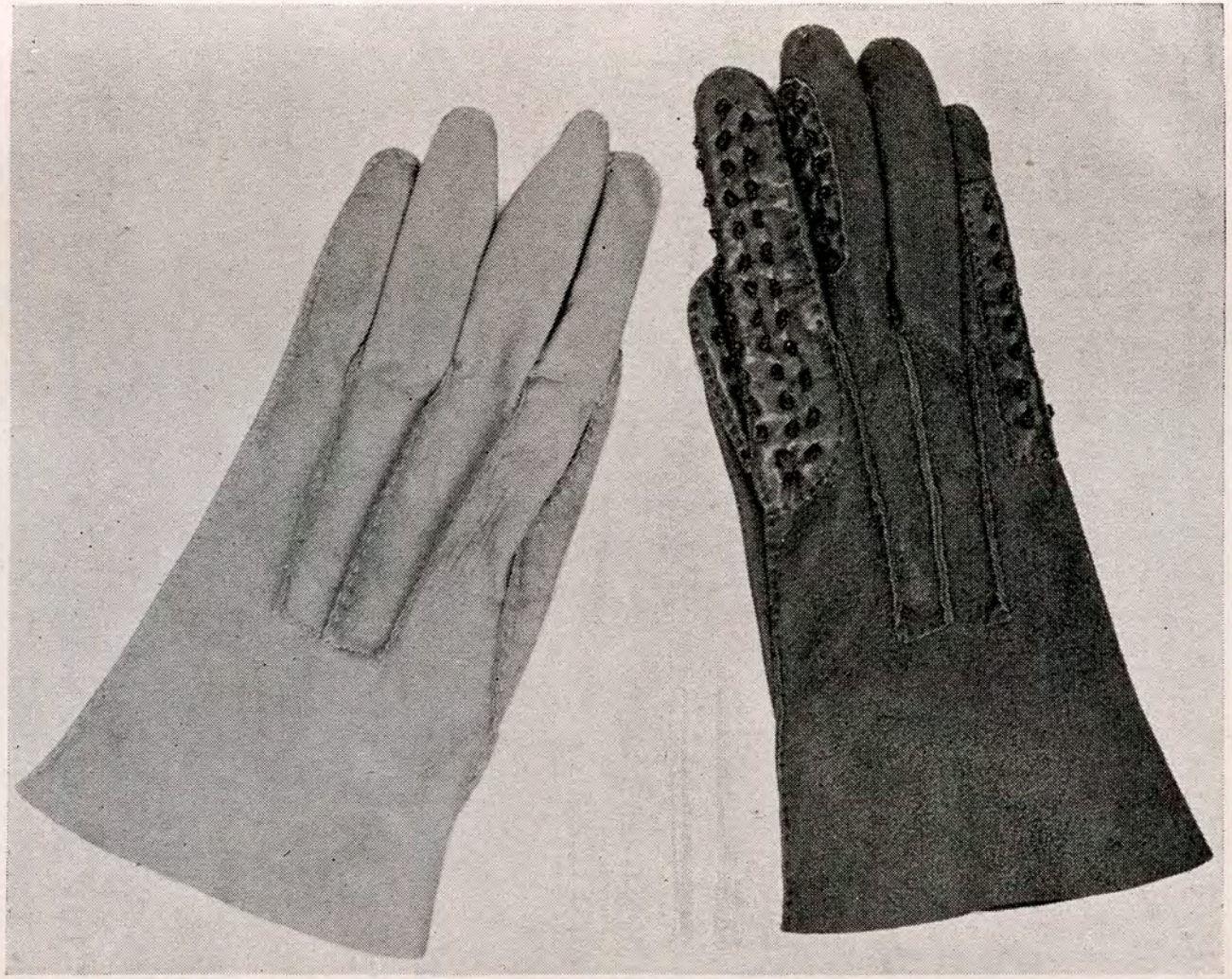


PLATE 24

HUNTING

TYPE IX. *Right.* Non-slipping pads of knotted string. Chepstow
No fourchettes, but with quirks. Size 7½ IX
Left. Chepstow ; no fourchettes and no quirks
Skin, dyed basil. Shade tan—does not dye hands. 1s. per foot

Order C

Side seams by S.S.

Order D

Thumb. Begin tip. Work down outside by round seam and as far inside as the pad is laid on. Then sew with S.S. round curve of palm and down to the base.

Order E

Join inside with S.S. the bases of the side pieces of fingers. Sew on the quirks.

Order F

From tips of fingers S.S. down each side, tying off in centre of quirk. Note the pad for the 3rd finger must be sewn on before the finger seam on the opposite side is sewn down.

Order G

Round seam, down the centre point first.
Sides of the two others and bases last.

Order H

All seams to be hammered down.

Plates 25–28

Chepstow Pattern. This pattern can be used for hunting, motor (lined or unlined), for golf, garden, hedging, and housework, and in thick chamois for winter rough wear—in fact for every purpose of utility. There are no fourchettes and no quirks. Each glove can be made in about an hour. A personal pattern from outline is especially advisable. Short Ross-shire

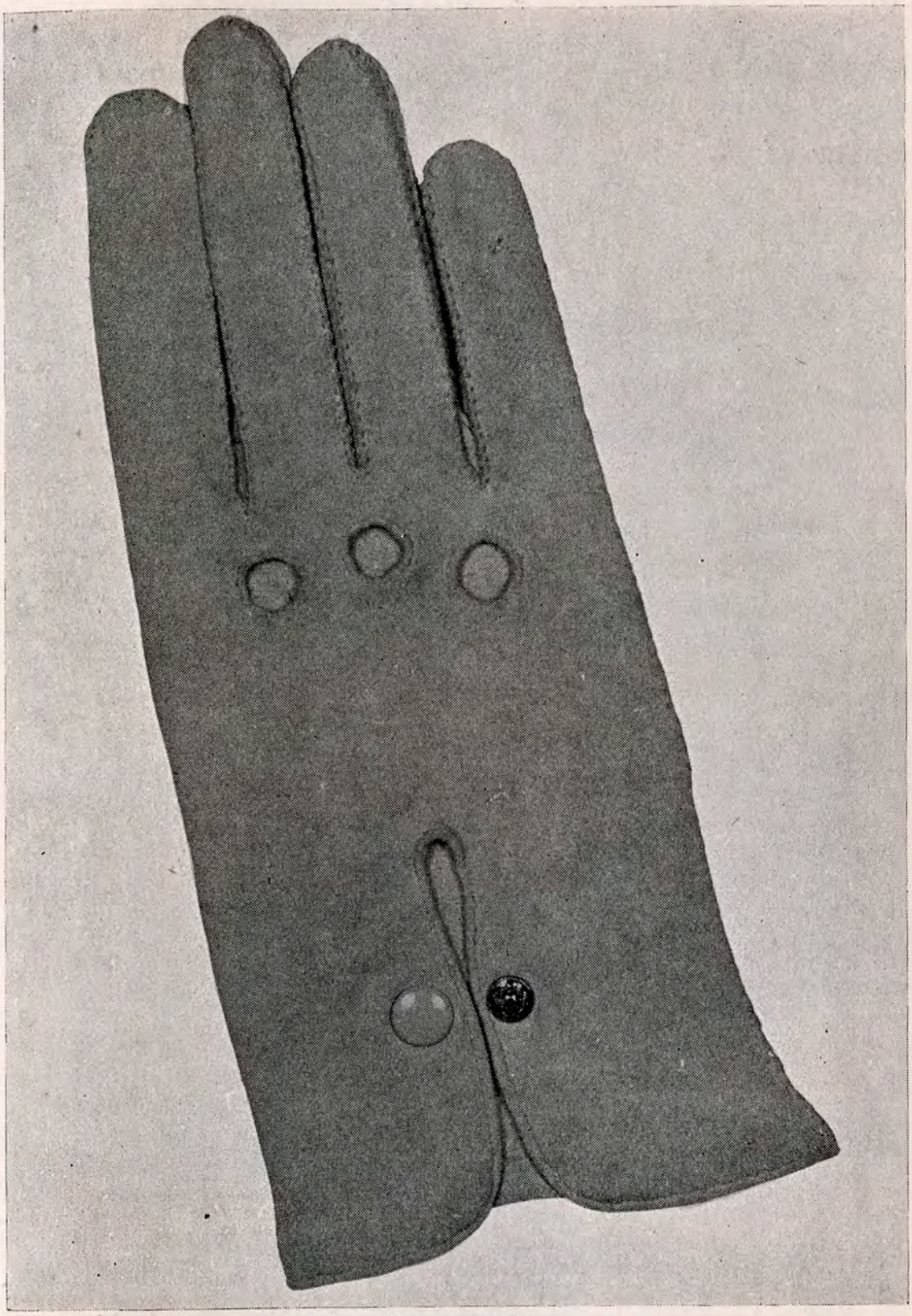


PLATE 25

GOLF

TYPE IX. Thin chamois, double faced palm, fingers and thumb, if desired. Also see Chepstow pattern

or standard thumbs are obtainable. Instructions are unnecessary, but here it may be suggested that the finger pieces should be numbered when cut. Sew in

PLATE 26
MOTOR

Right.—Ross-shire short thumb. Wool sheep, 2s. per foot
Cut with scissors
Left.—Any strong leather. Chepstow can be lined. Invaluable for cheap, quickly-sewn gloves
White leather backs recommended

order : (1) Thumb ; (2) side seam ; (3) sew each side of centre fingers from tips, of course—continue down

PLATE 27

GARDEN AND HEDGING

Right.—GARDEN. TYPE X. Class 4. Ross-shire long or short Basil—10d. per foot

Left.—GARDEN AND HEDGING. TYPE IX. Chepstow. Natural goat. Skin averages 6 ft.; about 7s. 6d.

PLATE 28
HOUSEMAIDS'

TYPE IX. Long Chepstow. On short pattern, back lines continue to wrist

to base of centre back line, and tie to point at base. It is wisest to sew the back line first, because skins often pull so unevenly that the outer sides of these (2nd and 3rd) pieces need fitting, to be quite flat, when sewn along their bases. It will be found easy to make the glove a good cut by sewing the back points into their usual relative lengths ; in fact, the patterns now sold are so shaped.

Plates 29–31

Flat Seamed

(*By Hand or Machine.*) (See Chapter V.) The leather is soft white washing suede. The seaming is by back stitching. The glove is made up with the following changes from the order given in Series 1.

Order 1

Back lines.

Order 3

The inserted thumb needs most careful tacking, and should be seamed twice round the hole.

Order 4

As the fourchettes for this style are necessarily cut wider, they must be carried up to meet at the tips, where the points must be blunted, being left wide enough for both back and front fingers to be stitched on to them.

Another way of finishing the tips is to oversew them inside ; fourchettes are then treated in the usual way. All the fourchettes must be tacked and sewn on to the backs of the fingers before Orders 5, 6, 7, and 2.

Never try the gloves on until made up. When flat seaming by hand, the inside finger seams must be worked a little down one side, and then down the other, to their bases. It is most difficult to work this by machine. It is better to turn them inside out, and round seam the two edges together. Be careful to get the tension exactly right. Fix on the foot part of the quilter (without the gauge), as this foot is so short that the fine points of the glove can be seen when sewing round them.

Frontispiece

This fancy shape has no cuff gusset. As this book is instructional, its illustrations must be confined to gloves of utility, rather than to those of fancy types, in the hope that the gloves shown will suggest several useful ideas, and will assist those workers who wish to combine in their gloving a serviceable design with an artistic effect. The shape shown is one of ancient design, and can be seen on many of the gloves used and worn on memorable occasions by our kings and queens for some centuries past. It is interesting to visit our museums, and to study for yourself how gloves have become gradually more and more useful, and I regret that space forbids any excursion into the historical side of glove making. On colour schemes also how much one could write! Ceramic art can be of great educational value in blendings not only of colour, but of soft tones.

It may be remarked of these gloves that the fingers have not been made to lay quite flat; they are not tacked together. This has been purposely arranged; nearly all gloves for shows have the fingers sewn

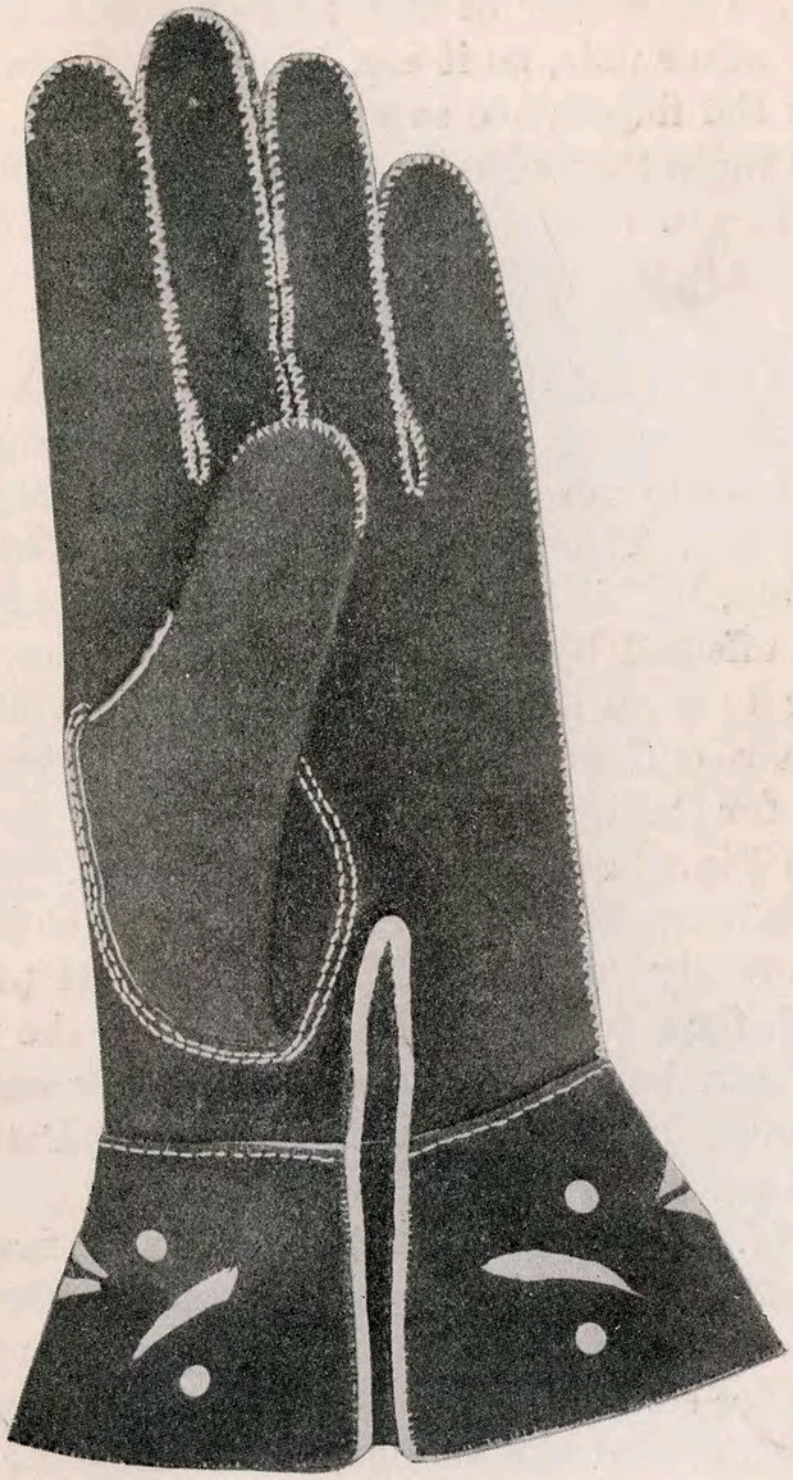


PLATE 29
PARIS GLOVES

TYPE VI. Long hand 6¼. Cut out design on cuff, inserted thumb. Flat-seamed by hand. Fingers Streatley-stitched

together. The maker of this pair of gloves has made only one other pair, so it can be seen how good is her work, as the fingers are so even and straight, a result rendered more than usually difficult by the stiff edging of gold thread.

Fancy Designs

Fringed. The shape of the gloves, both in the Frontispiece and see Plate 30—with the wide side-spring of a slip-on—can be adapted to many forms of decoration. Fringing out the leather has been very fashionable, but it is tiresome for washing gloves. It is easily effected by amateurs by pinning on a piece of paper to each side of the edge of the side seam (between a cuff gusset) and cutting it to the width required for the fringe. It should not be higher at the side than $\frac{1}{2}$ in. above the thumb base, and when marked evenly, to show the width of the divisions or lines, the fringe is easily cut with sharp scissors. If preferred, the width for a fringe can be arranged on the pattern, and therefore be part of the glove, and has only to be fringed out when the glove is made up. Patterns so prepared can be ordered and bought.

Thonged. (See Plate 30.) This is a fascinating addition to the edge of chamois or suede gloves, and washes well. The skin must be thick, soft, and strong. Patterns are sold with even holes cut in exact positions for thonging, and the thongs, which must be cut on the straight of the skin, are sold in lengths of two or three feet. Alternatively, they can be cut before the gloves are cut from the skin, along the base from one hind leg to the other.

Threaded. (See Plate 30.) The thongs or lengths

PLATE 30

THONGED—THREADED—STRAP

1. Laced thongs of Basil. 2. With side gusset. 3. Strap.
Ross-shire. Short. See Series 1

used for threading designs must be kept flat. Patterns of all sorts of devices are obtainable. An artistic blending of shades and tones can produce gloves that are

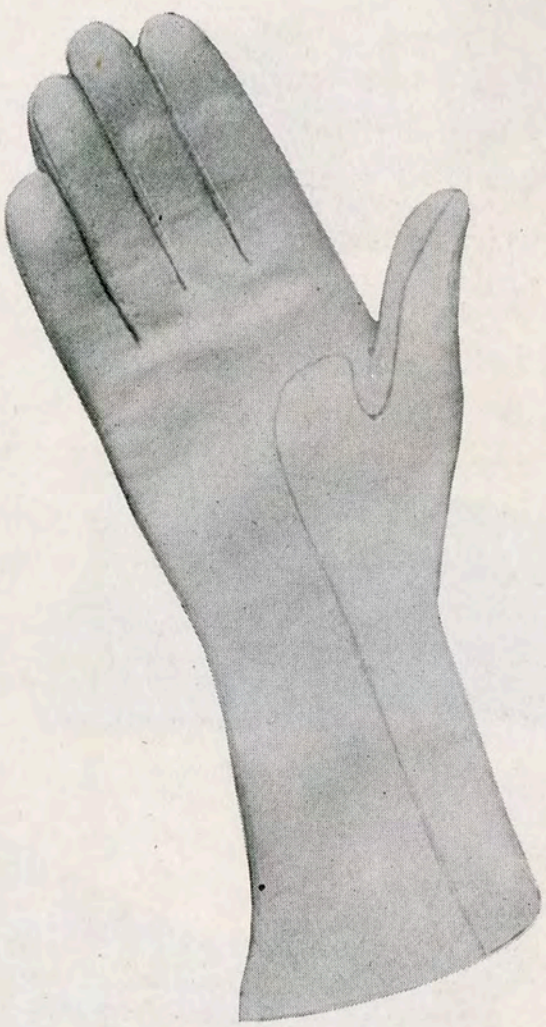


PLATE 31
FLAT-SEAMED (ROSS-SHIRE)
Size 6½ M2. Shows personal fitting on hand. Hand-sewn

really beautiful in this style. This pattern is made and finished before the glove is made up.

Plaited. Patterns are sold with holes in exactly calculated positions, and a treble-plaited edge is a very handsome finish for a really good skin, such as flesher. This style can be washed, and will last for years. It

is advised that no back lines or points be made with this glove, as the plaiting is sufficiently decorative.

Tassels. These can be made of straight pieces of skin cut on the straight. The pull must not be along, or the fringe will curl up like feathers. Cut it the required width. Cut up the fringes like a ham frill, leaving a plain band at the top of a firm width which will bear pulling round the ends of the thongs. These ends must be turned up and well secured with thread twisted and tied round them. Join one end of the band on and above the turned-up edges, either sewing it or gluing it, and twist it tightly round and round. The reason this is done above the knotted end is to prevent the tassel from slipping off. Thin off the end of the plain top band of the frill and glue invisibly.

MOCCASINS

To Cut Out. Cut all parts of leather and lining with stretch across foot. It is advisable to pull out the lining under the pattern a little, to make it somewhat smaller than the leather. Dot out with ink.

Decorations of beads should be done before making up.

To Sew. *Leather.* Begin to join up the back of leather heel, just below where the point of the turn-up flap touches the seam. To produce a flat seam, draw the needle—with double thread—upwards from underneath the leather, each stitch. It is rather difficult to make the two edges meet firmly where the turn over at the top begins. Here take two long stitches before continuing to the top.

Carefully mark the centre of leather toe cap and the two marks each side, which indicate how far the gathers of the moccasin should be carried on each side of the toe cap.

Also mark the centre of moccasin and the sides. With a double thread (Kerr's Lustre is the strongest), make the gathers, beginning one side and working round to the other. Do not fasten off. Tie the centre of toe cap to centre of moccasin, also tie the marked places on each side. The gathering threads can now be drawn up and tied off, as it is possible to judge their required length.

To sew the gathers on to the toe cap, take a long double thread ; do not make a knot, but leave loose the ends, which can be tied off to others when finishing.

Work from the centre of the toe cap. Go over one gather, under the next one (skipping one each time); work on past where the gathers end, to the end of toe cap. Turn with the same thread (do not cut off—all

PLATE 32

MOCCASINS

Patterns all sizes from 2 years, with instructions
Speciality—Non-slipping curved heel

joins of thread are thus avoided), work back, filling up the stitch previously missed. Carry along past the centre, in the same way as before, to the opposite end of toe cap and back to centre, where all the threads

are tied off together. This method of sewing the moccasin on to the toe cap ensures great strength. The gathers should be so placed that the fullness lies in straight lines down, not pulling away from the toe.

Fur Edging. Bands of fur can be oversewn, by using the Streatley stitch, on to the leather, on the inside, turned, and after the lining has been placed in the moccasin, hemmed on to the lining. Sew the fur piece on toe cap.

Lining. Note carefully that all the same side and centre marks are made similar to those on pattern. Ink is most useful for these and all markings. Make the heel seam very soft. Never back seam. The sides of seam must be laid back each side and are next the leather. Also the gathers of lining must be softly and smoothly sewn on the toe cap and placed next the leather. To keep the lining in place, catch the gathers along to those above. Hem off the lining below the leather, turn over edges of sides and toe cap.

Swiss Bag

When requiring leather (art suede, glazed goat, etc.) for these bags, always order a thin skin.

Mark out thongs, bag, clasp pieces, and purse pieces.

No. 1. The thongs should first be cut along the base of skin, across the width, as for an inch or two at that part of the skin the pull is on the straight. The thongs are 27 in. long by $\frac{1}{5}$ in. (if very firm) or $\frac{1}{4}$ in.

No. 2. Cut out bag, three pieces for clasp and three for purse. Dot on the bag the places for the clasp pieces. Fit clasp on the front piece, cutting the slits for back catches. Do not forget to insert on the back metal fittings before bending back the catches. Place

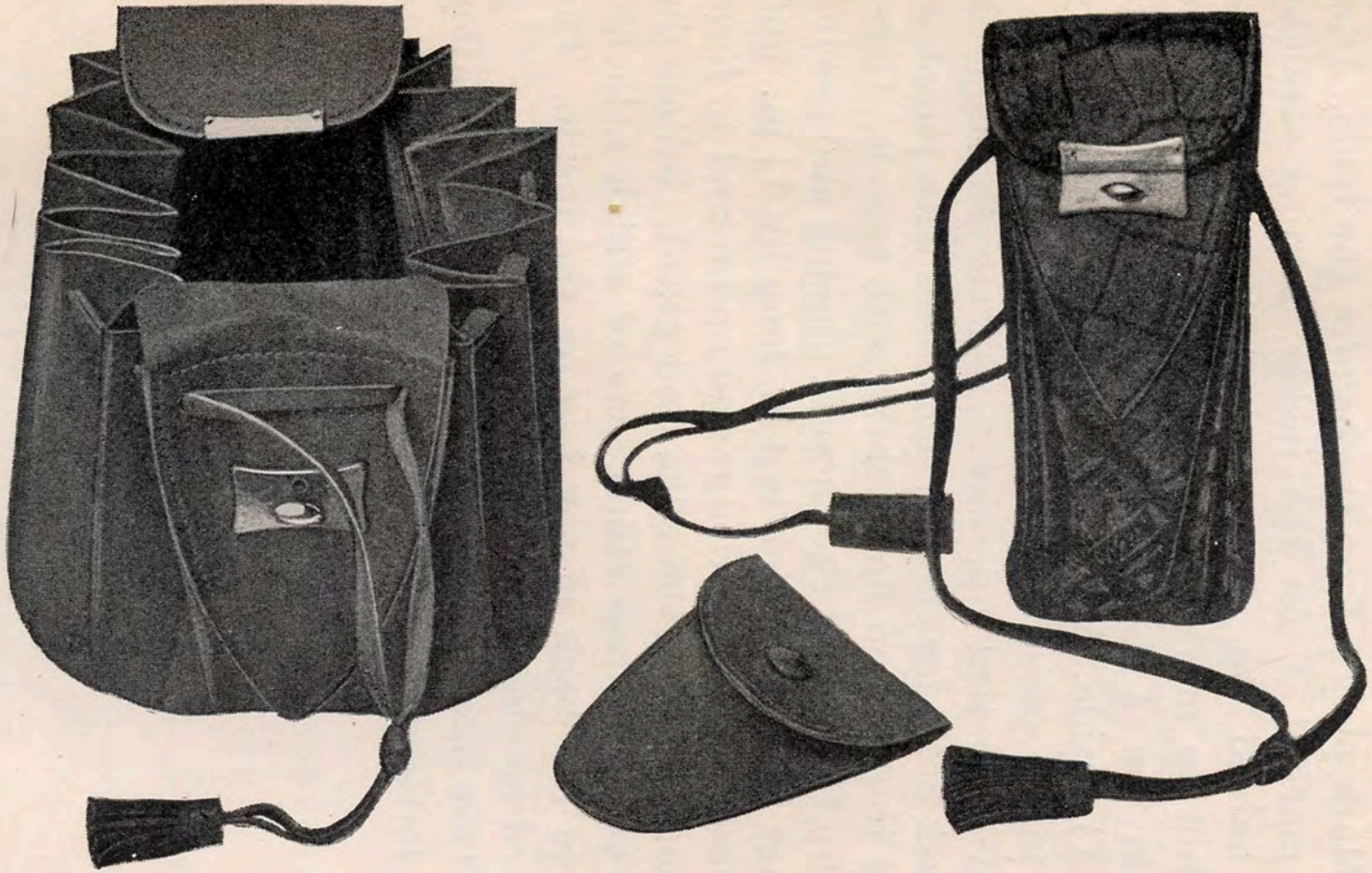


PLATE 33

SWISS BAG

Patterns 4, 5, 6 ; all parts complete for purse and ticket pocket
Instructions supplied

on the lining for flap. Paste on (or Croid) clasp pieces to bag in perfectly straight line as previously dotted opposite to each other. Stitch these by machine.

No. 3. Mark places *X* on the bag for the folds. Iron the folds marked *X* on the inside, ironing straight across the halved bag. Iron can be hot, but care must be taken not to mark the leather outside. Over the clasp pieces the *X* fold will meet. Then fold at *O* (between *X*) inside. When all are folded, tie firmly and place under press.

No. 4. Whilst tied up, pierce stiletto through all folds to mark holes for thongs. Cut holes with puncher. Thread the thongs and finish these with tassels. Carefully turn up the end of the thongs, glueing and sewing on the fringe length—which is 4 in. long by $1\frac{1}{4}$ in., and fringe. These are then curled round and round to form tassel, thinned out at the edge and glued. Stitch the purse and put on press studs, one of which attaches the purse to the back of the bag on the inside. The other is used to close the purse.

(*X* and *O* are markings given on the Russell-Streatley Swiss Bag Patterns.)

PRINTED IN GREAT BRITAIN AT THE PITMAN PRESS, BATH
C3—(1272)

PITMAN'S ART AND CRAFT BOOKS

ART APPRECIATION

By MARGARET DOBSON, A.R.E. (London), D.A. (Edinburgh)

Intended as a guide to the appreciation of pictures for the art student, the amateur artist, and the intelligent layman.

In crown 4to, cloth gilt, with 12 plates in colour, and 153 reproductions in black and white. 21s. net.

THE TECHNIQUE OF WATER-COLOUR PAINTING

By LEONARD RICHMOND, R.O.I., R.B.A., and J. LITTLEJOHNS, R.I., R.B.A., R.C.A., R.W.A.

"The book is quite the best 'guide' that has so far appeared, and of equal value to the beginner as the mature student."—*Apollo.*

Size 11 in. by 8¾ in., with 47 full-page coloured plates. 21s. net. Second Enlarged Edition.

THE TECHNIQUE OF PASTEL PAINTING

By LEONARD RICHMOND and J. LITTLEJOHNS

An entirely new and comprehensive treatise on the problems of pastel technique.

In demy 4to, cloth gilt, 150 pp., 49 illustrations in colour. 21s. net.

THE ART OF PAINTING IN PASTEL

By LEONARD RICHMOND and J. LITTLEJOHNS

With a Frontispiece and Foreword by FRANK BRANGWYN, R.A.

"A book which has the special advantage of having been written and illustrated by two artists of repute who have a thorough knowledge of pastel, and use it habitually with power and distinction. Their technical directions are practical and intelligible.—*The Studio.*

In demy 4to, cloth gilt, 189 pp., including 40 full-page plates and 15 other illustrations. 16s. net.

LONDON: SIR ISAAC PITMAN & SONS, LTD., PARKER STREET, KINGSWAY, W.C.2